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## LITERATURE.

"GREAT WRITERS"—*Life of George Eliot*. By Oscar Browning. (Walter Scott.)

THIS volume, though not the largest, is, in many ways, the most interesting and satisfactory biography of George Eliot which has yet appeared; and it would be quite unfair to Mr. Oscar Browning to attribute these excellences merely to the fact that it is the latest comer in the field. True, he is largely indebted, as it was inevitable he should be, to Mr. Cross's *Life and Letters of George Eliot*, and in his prefatory note he frankly acknowledges his indebtedness; but he has added to the material thus derived much information previously scattered or inedited, and has, moreover, been able to supplement these results of research and reading by a record of reminiscences and impressions accumulated through fifteen years of increasingly intimate personal friendship.

On the third page of his book Mr. Oscar Browning warns the reader that he must not expect to find the relation of any "new facts" in the life of George Eliot; and, so far as any large or specially important facts are concerned, the warning is justified by the pages which follow. For example, Mr. Cross displayed a quite natural and understandable reticence in telling the story of the origin of George Eliot's union with Mr. G. H. Lewes. He gave a few extracts from George Eliot's letters containing passing references to Lewes as a most ordinary acquaintance or friend; and then, with no further preparation than this, announced that she had taken the momentous step which was, in a hundred ways, to be so much to her. Many of those who open Mr. Oscar Browning's work for the first time will run lightly over its early pages to reach those devoted to this crisis in George Eliot's life with the expectation that the author will, in spite of his warning, lift—at any rate partially—the veil of mystery. This expectation is unfulfilled. Mr. Oscar Browning is as reticent as his predecessor, but, unlike his predecessor, he buttresses his reticence with a reason; for, writing of George Eliot and Lewes he says: "It is needless to gratify a morbid curiosity as to the origin or development of the relation between them." It is impossible to avoid asking the question, "Why morbid curiosity?" On the preceding page Mr. Oscar Browning has spoken of the union as "a true marriage"; and why should there be anything not thoroughly natural and wholesome in the desire to know something of the stages by which two most interesting personalities—a man of exceptional talent and a woman of supreme genius—drew near to each other, passed from indifference to regard, from regard to love, to find them-

selves at last joined for life in the closest of all unions? When the life of the great poet whom we have so lately lost comes to be written, his biographer will surely not refrain from telling, with such delicacy of sympathy as may be given him, something of that lovely story of the courtship of two poets which one of them has already half-told in the "Sonnets from the Portuguese." If, as may be the case, the fact is that of this other courtship nothing is really known that is not to be found in George Eliot's published letters, it would be better to say so frankly than to invent an excuse for an inevitable silence which is no excuse at all.

Still, though Mr. Oscar Browning has no large new facts to communicate, he has added to previous records a number of small facts which, while they may seem trivial, are not really insignificant. There is, for example, an odd illustration of one very noteworthy feature of her character—her singular susceptibility to the influence of stronger or more persistent personalities—in the story how, when she first came under the spell of the philosophical and phrenological Mr. Bray, she actually consented to have her head shaved in order that a cast might be taken of it by or for that worthy enthusiast for "bumps." Indeed, the Bray family completely subjugated her; and she was aware of the subjugation—aware that the impulses forcing her along new, untried, and painful paths were impulses from without, not from within. Much has been said about the celerity and ease with which George Eliot abandoned the Evangelical Christianity of her early years, but her critics in this respect have surely judged a little too hastily. It is abundantly clear that some portions of her task of translating Strauss's *Leben Jesu*, which had been pressed upon her rather than spontaneously undertaken, were inexpressible and almost unbearably painful to her. Mr. Oscar Browning quotes from Mr. Cross's pages the letter in which Mrs. Bray, writing to Miss Sara Hennell, reports that Miss Evans describes herself as

"Strauss-sick—it makes her ill dissecting the beautiful story of the Crucifixion, and only the sight of 'the Christ image and picture' [a biscuit ware copy of Thorwaldsen's lovely conception] makes her endure it."

She did endure it, however, sustained not merely by the silent image, but by devotion to her task-masters; for, as she significantly said in later years, "It is not true that love makes all things easy; it makes us choose what is difficult."

The ascendancy of the Brays and the Hennells was followed by the ascendancy of Lewes; and though his influence in the main ran along rather than across the true current of her nature, and was therefore submitted to without even such temporary revolt as that just recorded, there is reason to believe that it occasionally diverted her from the path which her genius would instinctively have chosen. Most careful readers and sensible people will agree with Mr. Oscar Browning that to attribute to the influence of Lewes what has been called the "scientific depravation" of her later style is altogether unfair. There was, in fact, no such "depravation" at all. As Mr. Oscar Browning points out, "her very first published essay begins with a

scientific metaphor"; and he might have added that a handful of such metaphors and allusions may be gathered from the pages of her earliest work in fiction—the *Scenes of Clerical Life*—against the style of which no critic has dared to bring a railing accusation. Still, it may be doubted whether the influence of Lewes was at all times an influence "making for [artistic] righteousness." For example, to quote from Mr. Oscar Browning,

"Mr. W. Call, a very competent critic, tells us in the *Westminster Review* that the violent conflict of Adam with Arthur is an offence to art, and that the commonplace marriage of Adam with Dinah is a disappointing close to the career of the sweet Methodist saint. He also maintains that the reprieval episode is an artificial and mechanical contrivance. It would have been better if George Eliot had followed more closely the fate of the girl Voce who was condemned to death at the Nottingham Assizes and executed. At a later period she would have done this. Yet, as we have seen, these very features were inserted at the suggestion of Lewes, and would have been absent if George Eliot had maintained more confidence in her own insight and discrimination."

This confidence, however, could not well be maintained, for the simple reason that it hardly seems to have been even occasionally felt. When her earliest long novel was on the first flood-tide of success, she wrote to Major Blackwood:

"I am assured that *Adam Bede* was worth writing—worth living through long years to write. But now it seems impossible to me that I shall ever write anything so good and true again. I have arrived at faith in the past, but not at faith in the future."

At the time these words were written from Wadsworth, the incomparable early chapters of *The Mill on the Floss* were probably in MS. A few months afterwards comes another wail:

"I have been invalidated for the last week, and, of course, am a prisoner in the castle of Giant Despair, who growls in my ear that *The Mill on the Floss* is detestable, and that the last volume will be the climax of that general detestableness. Such is the elation attendant upon what a self-elected lady correspondent from Scotland calls my 'exciting career.'"

I have dwelt at what may seem disproportionate length upon George Eliot's singular dependence upon voices from without—because in Mr. Oscar Browning's *Life* this feature of her character is exhibited much more prominently than in previous biographies. We have heard repeatedly, principally from those who have set themselves to explain or defend George Eliot's second union, that hers was a nature which absolutely demanded the constant support of another nature more self-reliant and self-sufficing, "a face to look upon, a heart that beats, a hand to touch." But to be simply told this is one thing, to be made to realise it is another; and Mr. Oscar Browning not merely does the telling, but achieves the realisation. All the perplexing problems of George Eliot's life are not solved yet; but this little book brings us nearer to a solution than we have ever been brought before.

The curious thing was that there flowed out constantly from her personality, her presence, and her utterances, the very strength and stimulation for others which she needed so much for herself. No one was ever more

successful than was this weak, self-distrustful woman in the conscious or unconscious administration of the moral tonic which enabled those who came within the sphere of her influence to quit themselves like men, and to be strong. Mr. Oscar Browning quotes from a beautiful letter received from her at a crisis in his life which had just this bracing and invigorating effect; and he was only one of a hundred beneficiaries. From those Sunday afternoon receptions of which he gives so charming a description, men and women went away with thoughts which, had they been expressed at all, would have found utterance in the words, "It has been good to be here."

In isolated details of interest Mr. Oscar Browning's book is very rich, so rich that he has little to fear from those reviewers—terrible persons they must be to some writers—who sample a book by extracting from it everything which makes it specially worth reading. He certainly makes an addition to the number of apparently insoluble George Eliot problems when he tells us that, in the course of his fifteen years' friendship with the creator of Mrs. Poyser, Bartle Massey, the Dodson sisters, and Solomon Macey, he never remembers having heard her say a humorous thing; nor, he adds, "have I ever heard a humorous saying of hers repeated by those who knew her better than I did." Her letters are not less empty of this element which makes its presence so powerfully felt in her purely creative work; and the fact is one of which those who hold the traditional theory of genius as a kind of inspiration—and spurn the definition of Mr. Grant Allen, to whom it is but an exceptional development of talent—will not fail to note and remember.

Mr. Oscar Browning quotes few of George Eliot's casual remarks; but among the few is one which, coming from the lips of a singularly shrewd observer, will be interesting to many readers, and might provide a topic for a debating society of university men. She received the hospitality of both Oxford and Cambridge; and when asked by the author what struck her as the most salient difference between the social features of the two universities, she replied that "at Cambridge they all seemed to speak well of each other, whereas at Oxford they all criticised each other." Whether a society for mutual admiration or a society for mutual criticism should, on the whole, be preferred, is a question which allows of very pretty fencing on the part of the answerers thereof.

The scheme of the series to which Mr. Oscar Browning's book belongs demands that biography proper shall be supplemented by a certain amount of criticism. The author's critical remarks are, as a rule, so sound, intelligent, and discriminating that I must needs regret the rapid diminution of available space which compels me to take note only of those passages in which he seems—to one reader at least—to miss the mark. Sometimes the failure is a mere matter of language, where what is meant is right, though what is said is wrong, as in the sentences in which "imagination" is used for "invention." For example, Mr. Oscar Browning says of the early period during which George Eliot drew largely on memory for her raw material, that at this time "she moved timidly and with caution in the domain of imagination"; and in

contrasting *Adam Bede* and *The Mill on the Floss* with *Silas Marner* and *Felix Holt*, he says that the latter, as distinguished from the former, "may be classed together as pure efforts of imagination," meaning of course that in these books the plots and characters are the outcome of unaided invention.

More important is what appears to me a curious error of ethical interpretation in the sentence where Mr. Oscar Browning says—

"If the lives of Dorothea, of Maggie Tulliver, of Romola, are failures, it is not because George Eliot wishes to teach that most lives are and must be failures, but because she believes that such failures are preventable, and that it is our duty to prevent them as far as possible."

Surely these wonderful portraits leave in the mind something more germinal and fruitful than this sterile commonplace; surely her true teaching is that some kinds of failure are dearer and worthier than some kinds of success, and that—if I may quote some words which I wrote about *Middlemarch* long ago—

"we are left with the conviction that the higher life, the life of great ideals never attained and of divine hopes never fulfilled, is, in spite of all its failures and disappointments, not merely the higher but also the preferable life—that we would rather ten thousand times be Dorothea and Lydgate with their wrecked, broken careers, than we would be Celia and Sir James Chettam and Mr. Brooke with their placidly fulfilled existences and their commonplace contents."

It is all the more curious that Mr. Oscar Browning should have failed to perceive this burden of significance, because he himself, in his adjudication of supremacy to *Daniel Deronda* among George Eliot's novels, recognises her doctrine of life, and applies it in the domain of art, where it ceases to be true, or is, at any rate, not true to the same degree. He describes the work just mentioned as

"an attempt to solve deeper problems than she had before attempted, and to convert art to higher uses—perhaps a partial failure, but one more excellent and memorable than many successes."

This remark, well aimed as it is, does not hit the gold; for while it is true that a strenuous but unsuccessful endeavour after nobility or sanctity is worth more than a successful achievement of Philistine respectability, it is hardly true that an unsuccessful attempt to paint a "Sacrifice of Iphigenia" or a "Last Judgment" must be preferred to a little bit of homely *genre* work which is satisfying in conception and perfect in execution. I agree with Mr. Oscar Browning in thinking *Daniel Deronda* a noble work of art; I agree with him in regarding with contempt the majority of the popular criticisms upon it; I can follow Prof. Dowden in thinking that it is George Eliot's only work in prose—he says her only work absolutely—in which "the poetical side of her genius obtains adequate expression"; but I cannot think that, simply in virtue of the complexity of the issues with which it deals, this admittedly "partial failure" is to be placed above such unequivocal successes as *Adam Bede* and *Middlemarch*.

Nor can I echo Mr. Oscar Browning's doubt whether George Eliot "ever wrote what can strictly be called poetry," or his assertion that "she lacked the passionate fire, without which no poet can excel, and the gift of melodious

language." Here, however, he has the majority of critics on his side, and to enter upon the controversy would be like challenging to a tilting match the doughtiest knights of the Round Table. I am not a master of subtleties; and in forming a judgment as to whether this or that utterance in verse is, or is not, poetry it is my habit to apply a very simple and commonplace test. I simply ask myself whether the matter of thought or emotion there expressed in verse could have been expressed with equal effect in the form of prose, and when compelled to answer this question in the negative I conclude that I am dealing with poetry. George Eliot's verse does not *always* compel this answer; but with me it compels it so frequently and at times so resistlessly that I simply cannot help feeling that its claims to be what its writer intended it to be are, for me, substantiated. For such a discussion there are, however, more fitting places than the close of an already too long article; and perhaps, whosoever held, it might not be very fruitful in result.

JAMES ASHCROFT NOBLE.

*A History of Austro-Hungary from the Earliest Time to the Year 1889.* By Louis Leger. Translated from the French by Mrs. Birkbeck Hill. With a Preface by Edward A. Freeman. (Rivingtons.)

WE are very glad to see M. Louis Leger's useful *Histoire de l'Autriche Hongrie* in an English dress. The plan of the work is quite original, and excellently carried out. It is to allow the various peoples obscured under the hegemony of Austria to tell their own story to the world. What is Austrian nationality a question frequently asked, and it is a very difficult one to answer. We have Hungarian aspirations, Bohemian aspirations; Poles contending with Ruthenians, Croats, Serbs, and Slovaks resisting the Magyar; subtle intricacies about an *Italia irredenta*, to which a *Roumanie irredenta* seems likely to be added—but none of the peoples connected with these disputes are willing to style themselves Austrians. We all know more or less of the rise of the Eastern duchy (Oesterreich), about which Mr. Freeman has spoken in such decided tones; and most of us can quote the epigram, one line of which ends "tu felix Austria, nube"; but few persons besides the historian of the Norman Conquest can tell us all the minute claims to the various portions of that political mosaic, Austria. She has had a terrible task to keep herself alive, and has partly done it by stimulating the antagonisms of young and, in some cases, half-civilised nationalities. It is a dreary story throughout: bloody tribunals such as those of Prague and Eperies; hired assassins to remove generals whose talents and ambition were occasionally obscuring the imperial puppet at the head; sanguinary reprisals in the case of unsuccessful rebellions; the patriots decapitated in the public square at Prague after the battle of the White Mountain, and the fourteen generals hanged at Arad in 1849. If we look at the line of sovereigns who have been Austrian dukes, German emperors, and, finally, since 1806, Austrian emperors, it is difficult to find any conspicuous for moral or intellectual gifts,



with, perhaps, the single exception of Joseph II., an honest blundering man, who himself owned that he was a conspicuous failure and nothing more.

Up to the present time we have had the history of Austria written only from a German standpoint—as a German power, in fact. Such is pre-eminently the case with the laborious and carefully compiled work of Coxe. He is full of German emperors, archdukes, and archduchesses; but the great streams of national life underneath he hardly perceives, or if he does perceive underrates their importance. M. Leger tells us out of what Austria grew; how she acquired her great possessions, especially Hungary and Bohemia, and upon the ruins of what earlier civilisations her advancing footsteps trod. How few people, to judge from the newspaper correspondents, are aware of the constitutional rights of the Magyar and the Chekh! By nine-tenths of English readers they are treated as tiresome agitators, seeking for a kind of home rule, to which they have no claim whatever. A mere glance at a few pages of Mr. Freeman's vigorous preface to this work will do much to undeceive them.

Never did a more polyglot realm exist, or one less of nature's making. If we survey it closely we shall find it a seething mass of petty animosities. The Teuton sits, as it were, supreme in his capital of Vienna—a city with no glorious national traditions, enjoying a celebrity for magnificence and luxury more than anything else, and generally deserted by its masters at the great crises of its history. Leopold flies before the Turk, leaving it to be defended by Sobieski, and afterwards affects to treat him with contempt, because he is only an elective and not an hereditary king. The Magyar oppresses the Slovaks, Serbs, and Roumanians, and does what he can to stifle their languages. He aims at an impossible solidarity in his own division of the empire, but has been assisted by the Slovak Kossuth and others in his struggles. In another part of the empire we find the Catholic Pole at variance with the Orthodox Ruthenian, whose religion and language—identical with that of Southern Russia—make him an object of suspicion. In the cis-Leithan portion, the Bohemian and Slovene are struggling against the German.

In his account of the various elements which make up this composite empire M. Leger has not forgotten to tell us something of its various authors. To the German element of these literatures the Austrians, it is true, have not contributed much, for Grillparzer, Zedlitz, and Anastasius Grün are not great writers; but there is the story of Chekh and Magyar literature which has its salient points. Of course M. Leger does not forget to tell us something of the soul-stirring strains of the young Tyrtæus of 1849, Alexander Petöfi. That bright July day was a sad one for his country when this patriot went down under the Cossack lances among the maize-fields of Fejeregyhaz, at the terrible battle of Segesvar. Close by, his body rests in the pit where the slain were thrown in a heap after the battle; but not a Szeckler passes by without putting a stone upon the grave.

In connexion with Bohemia the great Hussite movement meets with careful treatment in M. Leger's hands, and forms one of the most

interesting parts of the volume. We see the Austrians gradually closing in on the unfortunate country: the executions at Prague in 1547 of the burghers who had ventured to resist the encroachments of Ferdinand I.—he had been King of Bohemia since 1526—the terrible battle of the White Mountain; the devastation and depopulation of the country, are all fully narrated. Similar is the story of Hungary since the fatal battle of Mohacs; but the culmination was the great insurrection of 1848-9 and the sanguinary reprisals, which sent a thrill of horror through Europe. The Slovenes have but little history, but the story of the suppression of Protestantism among them by Ferdinand II. is a sad one.

M. Leger writes, on the whole, in a fair and impartial spirit, and is free from the conventional Chauvinism, although he has some pages to write which must be rather humiliating to French self-love, as when he tells us of the manner in which Napoleon ordered Andreas Hofer to be shot.

The lists of sovereigns at the end will be found very useful, as enabling the reader to understand many of the obscure parts of the history, such as, for instance, the union of Croatia with Hungary, the relations of Transylvania to Hungary and Vienna, the duchy of Carinthia, and all the dynastic interlacements of this perplexed history. Very useful also is the table of gains and losses in territory, so that we may shape out in our minds the fluctuating fortunes of the Habsburgs.

A laudable custom with M. Leger is to give the Slavonic and Magyar names of the towns, which are obscured to us in most publications by being travestied in a German form. A little confusion, however, arises here and there, because sometimes we get the Slavonic and sometimes the German name of the same place. Perhaps M. Leger has erred on the side of excessive accuracy when he gives us the Ruthenian or Malo-Russian L'viv for Lemberg or Lwów, the capital of Galicia. But the desperate attempts to Germanise the Slavonic and Magyar peoples, which culminated in the centralising measures of Joseph II., have not succeeded. At the beginning of the present century the Bohemian or Chekh language seemed on the point of extinction. It had almost become a tongue of peasants, and bade fair to follow the fate of its sister-language, Polabish, heard in certain districts of the old kingdom of Hanover at the commencement of last century, and now, like Cornish, preserved only in a few vocabularies and other fragments. In the fifteenth century Wendish, or Sorbish as it is better called, had been heard in the markets of Leipzig, which itself bears a Slavonic name—Lipsk, "the city of lime trees." About the same time Slavonic ceased to be spoken in the island of Rügen. Even Dobrowsky, who may be said to have founded scientific Slavonic scholarship, never dreamed of a complete resuscitation of Chekh. He wrote books about it and edited its literary monuments in the same spirit as that in which Mr. Whitley Stokes edits Irish texts. He would indeed be surprised, if he were alive at the present day, when the once despised Bohemian language has its newspapers in abundance, its learned reviews, its poets and novelists, its national theatre—nay, more, its

university. Such has been the result of the patriotic efforts of a band of scholars who about sixty years ago founded the National Museum. At Agram flourish a Croatian university and a Croatian Academy, with two learned reviews, *Rad* and *Starine*. Of Galicia and Hungary little need be said. The former is but a limb torn from the Polish trunk and still throbs with vitality, with a Polish university at Cracow in full vigour. Hungary's progressive strides have been very rapid, and its literature has developed greatly since the century began. Scanty enough as it was beforehand, for—with the exception of a few tedious lives of saints in verse and two or three songs—we have nothing worth mention in the language till the "Venus of Murany" of Stephen Gyöngösi at the end of the seventeenth century. It is a pity that while so jealously guarding his own rights, the Magyar has been so churlish and niggardly to his Slavonic brethren—

"Quam temere in nosmet legem sancimus iniquam."

We must be grateful to Mrs. Birkbeck Hill for her accurate and scholarly translation. The book will certainly be welcome to all students of history and all readers who want to see what that very composite, piebald, and polyglot thing the Austrian empire is, which continues to survive, although in the present century it has been two or three times to all appearance on the point of dissolution.

W. R. MORFILL.

*A Southern Planter.* By Susan Dabney Smedes. (John Murray.)

THIS book has at least two claims to favourable notice. It records the life of a patriotic citizen, high-minded, and absolutely sincere; and it presents a view of what may be termed the amenities of slavery and of the redeeming features of a system which sorely lacks an apologist. In the eyes of some the book will have an additional value from having been reintroduced to the world by Mr. Gladstone with words of warm commendation. But even with these advantages it is not likely, we fear, to attain any wide popularity. The hold taken upon the public mind by the presentment of the case in *Uncle Tom's Cabin* is too firm to be much weakened by this true, but less sensational, publication; and the present generation, at any rate, will continue to believe that the "institution" perished through its own unmitigated wickedness. In spite of what Mrs. Smedes says to the contrary, English people and Northerners will maintain that Thomas Dabney was quite as exceptional in the treatment of his slaves as he undoubtedly was in the conduct of his life; and they will see in his scrupulous honesty towards his creditors a quixotic vein which might account for anything in his other relations.

Certainly Thomas Dabney was no ordinary man. With that curious hankering after a distinguished ancestry which most Americans exhibit, his daughter and biographer claims for her father a descent from the ancient family of d'Aubigné.

"We find," she says, "the name on the rolls of Battle Abbey among the list of knights who

fell at Hastings. Others survived the Conquest, and are mentioned in Hume's History as champions of Magna Charta."

Then we are told—the interval is long and the transition abrupt—

"After the revocation of the Edict of Nantes (1685) a branch of the d'Aubigné family left for ever the land of their ancestors, because they could no longer there worship God with freedom of conscience. They took refuge in Wales. Somewhere between 1715 to 1717 two brothers, Cornelius and John d'Aubigné, left this land of their adoption, and sailed for America. Perhaps about the same time their brother Robert came over and fixed his home in Boston."

In the absence of proofs, we confess that we hesitate to accept this Huguenot descent. The Daubeney's are a widespread family in the West of England; and cadets from the main stock are likely enough to have found their way across the Atlantic and lost, upon the other side, the spelling of their name which they seem here to have rigidly preserved.

Be that as it may, the subject of this biography is quite sufficiently strong to stand by himself. In his last letters to his son, his own feelings on this head are well expressed:

"I never could forget that I was born a gentleman and incapable, consequently, of a mean action. But it is one thing to maintain one's self-respect, and another to take up a too extravagant notion of one's true standing with his fellow-men."

We may dispute Thomas Dabney's doctrine of innate and inherited nobleness; we cannot dispute his possession of it. In the early portion of his life, which began so long ago as 1798, he was a prosperous man, and many are the acts of liberality and neighbourly kindness which his biographer is able to record. His plantation in Mississippi was considered a model one. Men came from all quarters to learn his methods—the most efficient of which seems to have been a distribution of presents or prizes among his negroes. Every week during the season the cotton-pickers received a bonus in addition to their wages; and when a man or woman picked six hundred pounds of cotton in a day, a five-dollar gold piece was the reward. And in other ways his slaves were exceptionally well treated:

"The thrifty negroes made so much on their chickens, pea-nuts, popcorn, molasses-cakes, baskets, mats, brooms, taking in sewing, and in other little ways, that they were able to buy luxuries. Some of the women bought silk dresses; many had their Sunday dresses made by white mantua makers."

Meat was plentiful, blankets were lavishly distributed, the sick were nursed, and, when the weather was rainy, the women were brought into the house and taught to sew and to mend clothes.

The proprietor had his reward. He could boast that he had never had a drunkard on his plantation, and scarcely ever a thief. His thoughtful kindness—never tinged with sentimental weakness—made him a master whom servants could both love and respect. How genuine was their attachment to him was proved by their reluctance to leave him when freedom was proclaimed, and by their behaviour to him in the hour of his adversity, for that came to him also in its turn. Death entered

the family, and then there fell upon it the shadow of a war which Thomas Dabney foresaw from the first would be terrible and ruinous. But he could not shrink from taking his part in it. He it was who originated the scheme for raising money for the Confederate government on the security of the cotton then in the hands of the planters. These bonds supplied the sinews of war during the early part of the struggle. Later on he and his son engaged more actively in the war; but it was not so much in opposing the Federals that he gained his laurels as in meeting undauntedly the sea of troubles which, when the war ceased, threatened to overwhelm him. He had of course, to let his slaves go free and to commence life anew with an empty house, a denuded plantation, and nothing that could be turned into money but five bales of cotton. But this was not the severest part of his trial. The old slaves—and even those who were afterwards hired—still insisted on calling him "master" as though it were a term of endearment, and worked well for him. Economy and energy bade fair to bring things back again to a prosperous condition when, suddenly, ruin came upon him. Before the war he had been asked to be security to a friend for a large amount. The friend proved treacherous; and, at sixty-eight years of age, Dabney had to surrender everything and, with a large and helpless family on his hands, to begin a struggle for existence in a country where even young men scarcely knew how to earn a livelihood. The manner in which he accepted the situation showed of what stuff Thomas Dabney was made. He set himself, in spite of his years, to the task of paying in full every dollar claimed; and, by hard manual labour, rigid self-denial, and unremitting toil, he succeeded in his object.

One of his old servants wrote to him in 1867 in these terms: "Though freedom has been given to the coloured race, I often sigh for the good old days of slave times, when we were all so happy and contented." Without sharing in this pious wish, we may venture to doubt whether the gift of liberty, bestowed, without preparation, upon a race by nature and habit dependent, could prove an unmixed boon. Do not those most prize it who have spent most to gain or to keep it?

CHARLES J. ROBINSON.

#### *A Song of Heroes.* By John Stuart Blackie. (Blackwood.)

ANTICIPATING the censure of the "judicious critic," Prof. Blackie hopes "that the less fastidious student of human fates may not fail to find a fair amount of encouraging stimulus and healthy nutriment" in his new *Legend of the Ages*. He concludes his preface with these words: "For the sake of such students I shall be happy to have pleased less, that I may instruct more." In order to instruct it is necessary to please; and it is just the less fastidious student who requires to be pleased most. Nor is there, whatever may be said of his justice, a more trenchant critic than he. He divides books into two categories—readable and unreadable; and while he may include in the first Shakspeare and *The Family Herald Supplement*, the second is certain to contain Wither's *Hallelujah* and Watts's *Hymns*. On the other hand, the

judicious critic, unimpelled by a merely instinctive hunger for healthy entertainment and excitement, is apt to develop a sophisticated taste for books that are "caviare to the general." He has even been known to go the length of making a somewhat similar distinction into readable and unreadable as the less fastidious student, with this difference—that he preferred the unreadable; as in the case of one capricious appetite, which, unable by any whet to appreciate the flavour of Ben Jonson—high enough for most palates—could yet find the soul of François Rabelais in *The Life and Adventures of John Bunclie*. An appeal from the judicious critic to the less fastidious student may therefore prove the selection of the greater of two evils. It is certain to be regarded by the former as implying a self-accusation of want of thorough conscientiousness in giving to the public work which, in the author's opinion, requires an apology.

It is only upon the "poetical treatment" that Prof. Blackie deprecates judgment. Of "the historical significance of this little book" he seems confident; and, so far as the plan goes, his confidence is not ill-placed. To select

"a sequence of the most notable names in European and West Asian history during a period of more than three thousand years, and give a sketch of their lives, as the bearers and exponents of the significant ages to which they belong,

is to write a history of the world which could hardly fail to have some interest, however inadequately treated. Prof. Blackie divides universal history into three periods—the Old World, the Middle Age, and the New World: the first represented by Abraham, Moses, David, Socrates, Alexander, Caesar, St. Paul; the second by Columba, Alfred, Wallace, and Bruce; the third by Luther, Cromwell, Washington, Nelson, and Wellington. The mere names are stimulating and nutritious; but although magnificent poetry could be written about them all, it will be seen that this is a scheme for a series of essays, and, with the exception of the disproportionate second period, quite a tolerable scheme—one upon which Prof. Blackie could deliver a course of racy lectures to fit audiences. Even regarded as lectures, however, these rhymes have shortcomings, arising from the point of view. The coign of vantage from which Prof. Blackie endeavours to survey the ages is a Scotch platform—an elevation from which it is difficult to obtain a very extended prospect, and where the view is liable to be intercepted by fogs of prejudice, of kettle-drumme patriotism and religious intolerance, with this, among other effects, that Jenny Geddes's stool looms through the mist like a new constellation. In spite of the unfavourable environment of the standpoint, he succeeds in catching a glimpse of America, and in his poem, "Washington," occur the two best verses in the book.

"Meagre souls there be who fancy  
God as meagre as themselves,  
That his tale of things was ended  
With the books upon their shelves!

"With the record of their glories,  
Battles, blunders, brawls, and blood,  
When high-vaulting Whigs and Tories  
Clutched the stars, or kissed the mud!"

These are clarion notes; but it is a shrill



clarion, and there is a sound as of the clapping of wings.

And now we come to the capital charge against the book. It consists of about a thousand verses in the above measure. With Tenny's "Locksley Hall" to show how a hard-won victory may be attained, and Ay-toun's Ballads as an example of the failure of high literary ability to dedoggerelise it thoroughly, it may seem to the less fastidious student incredible that a rapid writer like Prof. Blackie should have chosen this measure for a long work. The judicious critic is less astonished, for a merely imitative faculty is often unable to distinguish the paste brilliant from the diamond, even though the former be of its own manufacture. The ploughman's trot of the verses quoted is endurable for a little. But with spavined lines of this kind :

"And they hailed him, with rare blessing  
For all people richly stored,  
Father of the faithful, elect  
Friend of God, Almighty Lord";

with specimens of helpless rhymes like the following :

"They have landed in the shallows  
'Neath thy sheltering wing, Cape Cod;  
There they knee the sand in thankful  
Worship to their Saviour God";

with archaic grammar :

"Nor halted there but for to breathe  
The landward air a little space";

when Nelson is treated thus :

"And they loved him—how they loved him!  
For they said, 'Our gallant Nell  
Holds a heart wherein a lion  
Knows in kindly peace to dwell

With a lamb!'"

and when Oliver Cromwell broods "o'er the passionate yeast within," it is no wonder that the less fastidious student ranks *A Song of Heroes* with Wither's *Hallelujah*, and that the judicious critic is for once in a fair way to become injudicious.

In conclusion, two reflections suggest themselves. First: It is not the case that correctness is an essential of poetry; for the subtle melody of some of Blake's verses derives the added charm of irregularity from the hasty gathering, lest the dew should escape him, of his wildwood flowers. Prof. Blackie in his unfortunate hurry has shaken the dew from all his posy. Secondly: Though it will not make a man an artist to shout "Art for itself!" till he be hoarse, yet the true artist does follow art for its own sake, knowing well that unless he has perfected his work to the best of his power, whatever else it may do, it will neither make for righteousness nor for the beauty that includes righteousness.

JOHN DAVIDSON.

*The Crown Prince and the German Imperial Crown.* By G. Freytag. Translated by E. Duncan. (Bell.)

HERR GUSTAV FREYTAG has peculiar qualifications for adding to the literature of reminiscences which is fast gathering round the figure of the Emperor Frederick. The well-known German novelist enjoyed his prince's friendship for many years, and was by his side during most of the Franco-German War. His book would indeed have been given to the world

at an earlier date had not "circumstances robbed the author of all inclination to speak about the deceased during a period of unhappy excitement." But, in spite of this delay, its publication has aroused considerable controversy. A perusal of Herr Freytag's pages shows that this might have been anticipated. His affection for the emperor does not prevent him from passing more than one severe criticism; and, though Herr Freytag pleads that friendship must give way to devotion to the truth, yet good taste and consideration for the living might have forbidden certain remarks which called forth indignant protests from one nearest to the dead. We need not, fortunately, deal with this painful subject.

The volume, however, has a historical significance which distinguishes it from a crowd of ephemeral competitors. Its title, *The Crown Prince and the Imperial German Crown*, strikes the keynote at once. How far did the late emperor originate the conception of the German empire, and what were the political and personal characteristics revealed by him in the most memorable effort of his life, which put him out of touch with the governing forces of modern Germany? This is the question put and answered by Herr Freytag. He proves that the idea of the new German empire took place in the Crown Prince's brain months before it became even a vague presage with the German people. When Bismarck was still hesitating about admitting the vision as a practical possibility, the heir to the Hohenzollern throne was sketching out the lines upon which the edifice was to be reared. But it was just the difference between the Crown Prince's enthusiasm and the minister's reluctant caution that distinguishes the statesman from the idealist. The Crown Prince forgot the pregnant words of Schiller's astrologer—

"Das Erste aber und Hauptsächliche  
Bei allen irdischem Ding is Ort und Stunde."

By neglecting "Ort und Stunde" he very nearly plunged the projects he had at heart into premature political difficulties. The conflict between his idealism and the stern spirit of Prussian "Realismus" was still more strikingly manifested in the imaginative trappings with which he endeavoured to surround the empire. His impulse was to regard the new dignity of the Hohenzollerns as derived in apostolical succession from the Holy Roman empire—an impulse of which Herr Freytag gives significant illustrations. It was this large difference of sentiment and temperament between the emperor and the German people which accounts for the fierce hostility which his accession provoked.

C. E. DAWKINS.

#### THE AUTOGRAPH MSS. OF BOSSUET.

*Histoire Critique de la Prédication de Bossuet*, d'après les Manuscrits autographes et des Documents inédits. Par l'Abbé Lebarq. (Paris: Decelee, de Brouwer et Cie.)

THIS is a work of patience and research. Its object, according to the author, is twofold: to trace in Bossuet's original manuscripts the method of composition which he followed, and to clear up doubtful points in the chronology of his sermons. It is characteristic of Bossuet's method of composition that the ex-

ordium or beginning of a sermon was the part which he wrote the last, and with the greatest care, often on a separate sheet of paper, which he added to the manuscript. The study of these autograph manuscripts is full of literary interest. In the variations of Bossuet's pen we can watch the change from the ornate diffuseness of French style in the sixteenth century to the severe and majestic grandeur of the seventeenth. Here is a passage in one of his most eloquent sermons which Bossuet rewrote twice. It is a description of the hollowness of human effort to add dignity to life by the multiplying of riches and titles. Bossuet places before us a proud nobleman who, "little in himself and ashamed of his littleness, seeks to increase and multiply himself in his titles, possessions, and vanities."

"Toutefois, qu'il se multiplie autant qu'il lui plaira, et autant, si vous voulez, que ces miroirs qui multiplient dans leurs diverses faces les objets jusqu'à l'infini, il ne faut pour l'abatre qu'une seule mort, et une seule chute pour tout casser."

In his second version Bossuet strikes out the comparison of the mirror, and the familiar phrase, "une seule chute pour tout casser." The passage reads thus:

"Toutefois, qu'il se multiplie autant qu'il lui plaira, il ne faut pour l'abatre qu'une seule mort. Mais les hommes ne s'en soucient pas, et dans cet accroissement infini que notre vanité s' imagine, ils ne s'avisent jamais de se mesurer à leur cercueil, qui seul néanmoins les mesure au juste."

The thoughts are grand, but the expression lacks majesty. This is the final cast:

"Toutefois, qu'il se multiplie tant qu'il lui plaira, il ne faudra toujours pour l'abatre qu'une seule mort. Mais, mes frères, il n'y pense pas; et dans cet accroissement infini que notre vanité s' imagine, il ne s'avise jamais de se mesurer à son cercueil, qui seul néanmoins le mesure au juste."

In determining the chronology of the sermons, the Abbé Lebarq chiefly relies on the variations of Bossuet's spelling, which admit of being reduced to two systems—the phonetic system followed in his youth, the etymological system adopted in his mature age, with a transitional stage between them.

The abbé lays down the following rules which appear to him established by a collation of the MSS.:

"1. Tout manuscrit exclusivement phonétique est antérieur à 1653, du moins au milieu de cette année.

"2. Un manuscrit où les formes phonétiques dominent se placera dans cette année, en tenant compte des indications liturgiques.

3. Pourront se placer en 1654 les œuvres qui contiennent un mélange des deux systèmes, à doses à peu près égales.

4. Attribuer à 1655 ou 1656, en optant d'après les circonstances connues et d'après la valeur des œuvres, les discours où les rares vestiges d'habitudes phonétiques ne seront plus que des rechutes involontaires."

The book contains a most valuable appendix—a table of the chief orthographical peculiarities of fifty of Bossuet's MSS. This table may be consulted with profit by historians of the French language. A fact is mentioned which lends interest to the question of phonetic versus etymological spelling. In later years, when Bossuet had established his reputation as a master of

French style, he was consulted on this question by his colleagues of the Academy; and he answered thus:

"Il ne faut pas souffrir une fausse règle qu'on a voulu introduire d'écrire comme on prononce, parce qu'en voulant instruire les étrangers et leur faciliter la prononciation de notre langue, on la fait méconnaître aux Français mêmes. . . . On ne lit pas lettre à lettre, mais la figure entière du mot fait son impression tout ensemble sur l'œil et sur l'esprit, de sorte que, quand cette figure est changée considérablement tout à coup, les mots ont perdu les traits qui les rendent connaissables à la vue, et les yeux ne sont pas contents."

WILLIAM MARKHEIM.

#### NEW NOVELS.

*Blind Love.* By Wilkie Collins. In 3 vols. (Chatto & Windus.)

*Midst Surrey Hills.* A Rural Story. By A. C. Bickley. In 3 vols. (Ward & Downey.)

*An Unruly Spirit.* By Mrs. Aylmer Gowing. In 3 vols. (White.)

*The World and the Cloister.* By Oswald John Simon. In 2 vols. (Chapman & Hall.)

*In Satan's Bonds.* By Frederick Eastwood. In 2 vols. (Sampson Low.)

*Twice Guilty.* By W. W. Fenn and E. Salmon. (Drane.)

MR. ANDREW LANG began a recent article on Wilkie Collins's novels, in the *Contemporary Review*, with the remark that "next to reviewing a book without reading it, the most unfair thing one can do is to read it for the purpose of reviewing it." I would fain believe that it is because I have read *Blind Love* with the object of saying what I think of it that the impression it makes upon me is disappointing and unsatisfactory. It was otherwise, I remember, with *The Woman in White* and *No Name*, each of which ingenious romances exerted a spell over the reader against which the most critical intelligence was not proof. It may be that a peculiar method, which has a certain special interest when it is first met with, ceases to please and rather palls on the attention when it is often repeated. But in whatever way the fact may be explained, the truth must be told that the last successor of the thrilling tales on which Wilkie Collins's fame depends has none of their singular fascination. Yet the materials out of which that fascination was drawn are present in this story also. The plot is striking, the situations are dramatic, and the characters differ, as Wilkie Collins's characters always did, from the ordinary run of men and women. Incidents and coincidences, which might be supposed to possess interest from their ap-positeness, their unexpectedness, or the effect with which they happen at the right or the wrong moment, are brought together with the old skill, and play their part in furnishing the requisite number of chapters. But when all is said and done—when every chapter and incident has been read and followed—the reader finds that he has got nothing for his pains. Not one of the characters lives in his mind; and the plot, elaborate though it is, has taken no more hold upon him than any story of crime and detection—of wrong or

remorse—he has read in the newspapers. Indeed, the hold he is conscious of is even less strong, for in the case of a newspaper revelation the actors in the story are actual men and women, whereas in the present instance they are only moving figures. It would not be possible to follow one of them into any other conditions of life, and imagine how they would act in those new surroundings. They are constructed to do the particular things the exigencies of the story require them to do, and some of these, even as done by automata, have the appearance of being over-much forced. One cannot believe that "blind love" was ever so blind as to impel a high-minded young woman to voluntary disgrace and crime, or that the love of a high-minded man could outlast her wilful preference for badness in his rival to good in himself.

Amid the fresh natural interests which belong to country life, and which form the most attractive feature of *Midst Surrey Hills*, Mr. Bickley places in strong contrast the religious and social differences between Church and Dissent. His principal characters are a liberal-minded, good-tempered country rector; a youthful, but somewhat bigoted, Wesleyan minister; a rather lonely, interesting girl, whose bringing-up has been among Methodists; and an artist-nephew of the rector. The young "travelling preacher" and the artist are rival lovers of the heroine, who is much perplexed between them. She cannot love the minister; and though she becomes engaged to the artist, a complication arises from his susceptibility to the charms of a certain Lady Helen MacAusten. After this point the story, previously a little flat, grows lively and dramatic. Hugh Fenton, the Methodist, endures to the end the trial to his affections. His long unhappy struggle is graphically told, and he learns at last the virtue of self-sacrifice. There is not much to be said for Philip, his rival, who is good as an artist, but weak as a man. Mr. Bickley's women, except Fee, are rather aimless creatures, whose horizon is bounded by matrimony. In keeping with such an outlook is the passion for kissing that prevails. This is all very well in an invalid like Mrs. Melcroft; but it becomes objectionable when everybody adopts the habit, and it especially detracts from the dignity of the rector. The charm of the story lies in its genuine atmosphere of rural life. Before the reader has got far into it this charm will take hold of him, and he will find himself absorbed for the time being by the unsophisticated people and their fine moorland surroundings. It would be well, however, if Mr. Bickley would let his characters speak more often for themselves, instead of telling their story for them.

Though in many ways very able, *An Unruly Spirit* strikes one as being a good story spoiled. A delightful idyll might have been made of the loves of Edgar Penrice and Gladys, if the wicked fascinations of Mrs. Calverley had been kept out of the book. But it is conceivable that the ardent novel-reader would not have enjoyed the simpler tale as much as he (or she) will relish the complications which Mrs. Gowing has chosen to weave into her chapters. Those complications, however, are of a kind that would be unpleasant in real life, and one feels them to

be equally undesirable in a story. No doubt they are such as sometimes occur, and the novelist may argue that it is his business to portray human nature as it is; but the less some aspects of human nature are seen the better. Still, from the circulating-library point of view, *An Unruly Spirit* is unquestionably a thrilling story. It begins with the innocent loves of a boy and girl, which run pleasantly on till the witching and unprincipled married flirt appears on the scene. Her mission is to captivate everybody; and she succeeds in it as such women mostly do, with the result that her victims, and a good many others, are plunged in misery. She gets her deserts in the end, but not until much ruin has been wrought. Gladys, pure and blameless though she is, has her entanglements too, apart from those in which Mrs. Calverley involves Edgar. Indeed, for readers who like a strong plot, here is satisfaction enough.

Mr. Oswald Simon's story suffers from the fact that it is so evidently written with a purpose. The most tractable reader objects to be lectured—he has a still stronger objection to be sermonised—when he wants to divert himself with a novel. But a reader who does not impatiently put down *The World and the Cloister*, on discovering the drift of it, will be rewarded for his charity towards the author. For the religious and political teaching of the story is entirely wholesome. The hero is, perhaps, too much of a paragon; but he and the heroine between them arrive at some excellent rules of conduct and bases of belief. The cloister is not allowed to mar the gentle life of the girl; and the temptations which the world has for the man leave his fine nature untouched. One would like to believe that it is not impossible for a member of Parliament to keep clear of party ties, and to form perfectly independent views on public questions; but one fears that such a member would be held a nuisance in the House. Each side would, no doubt, court his support, but neither would be disposed to look up to him as a final arbiter and infallible guide, as happened in the case of Roderick Huguenot. The Duchess of Boughton is a fairly well-drawn character; but Father Guinton, though the reader sees less of him, is a more real personage. Roderick talks well, but he talks too much; and it is noticeable that all the characters speak by the book. Nobody ever drops into a colloquialism or ventures on a natural abbreviation. In this respect the story lacks ease.

A hero so fickle and so foolish as George Longford, who tells his own story in *Satan's Bonds*, could not fail to fall into entanglements, but it is too bad in such a case to charge them upon Satan. How, from being the manager of an Explosives Company in a remote district of Yorkshire, he became associated with Nihilists, the husband of two wives, the witness and object of a terrible sacrifice, and one of the chief actors in a very tragic drama, he tells for himself in a spirited narrative; and it would not be fair to anticipate his story. But one wonders, after reading the story, that such a woman as Gertrude—Louise may be left out of the question—could have conceived so noble an affection for so weak a man.

If the "shilling shocker" must needs be



read, *Twice Guilty* may be recommended as a harmless, though sufficiently exciting, specimen of the article. It concerns a crime for which first one man and then another is found guilty. Both the real criminal and the innocent man escape—the latter after a perilous and thrilling experience, with which a ghostly visitation has much to do—but the sinner is, of course, at length found out by his sin. Strong incidents in these cheap tales occasionally have the merit of conveying a good moral.

GEORGE COTTERELL.

#### SOME BOOKS ON THE COLONIES.

*The Bermuda Islands.* By Angelo Heilprin. (Philadelphia.) This contribution to the physical history and zoology of the Bermudas is the result of a visit made to the islands by Mr. Heilprin, with a class of ladies and gentlemen, in the summer of 1888. The main object was to examine the structure of the coral reefs in this group of islands—the most northern coral islands in the world, and in this respect and others a notable example of the influence of the Gulf Stream. As was to be expected, the fauna has proved from this examination to be a wind-drift and current-drift one—the aerial being North American, and the aquatic Antillean. Mr. George Murray has recently pointed out in his *Catalogue of the Marine Algae of the West Indian Region* that it is necessary to include the Bermudas in the West Indian marine-plant region; and this zoological confirmation of his opinion is overwhelming in the amount of evidence. As regards the results of Mr. Heilprin's examination of the coral reefs, it is not very easy to estimate their precise nature. There is no room for doubt that he regards them as a striking refutation of Mr. John Murray's theory of coral-reef formation and a strong support of Darwin's theory on the subject. Mr. Heilprin takes up the attitude of a partisan in the controversy, and he maintains it with affirmations of his belief more abundantly than with the enforcement of his argument in the legitimate way. The supporters of either side in the controversy are by no means united among themselves; but it is easy to classify them as on one side or the other in the matter of the great question at issue. It is here that Mr. Heilprin's evidence is of doubtful value; and, such as it is, one would be more inclined to give it consideration but for the obvious bias in his views, which is carried too far when it appears in the *résumé* of the literature of the subject in the appendix. However, there is a good deal of bitterness on both sides, and Mr. Heilprin is nowhere discourteous to his antagonists. He even speaks of the "venerable Duke of Argyll," and we are far from suggesting that the democratic institutions of his country have unfitted the author for selecting the proper designation of His Grace. The narrative account in the early chapters of the book is very American in style, and the "processed" illustrations harmonize with it. It would be ungracious to end this notice without a hearty acknowledgment of the abundance of excellent work and sound observation contained in it, apart from the controversial portion.

*Obeah; Witchcraft in the West Indies.* By Hezekiah J. Bell. (Sampson Low.) There is hardly a subject of greater fascination than Obeahism. It interests students of comparative religions, of magic, of folklore—and of medical jurisprudence, for the matter of that. Information on the subject is only to be obtained in scraps from scattered sources; and it is hard to get any from the negro himself,

since he generally stands in too great terror of the whole business to know much about it. The title of this little book is apt to excite a lively anticipation of interest, but there is a good deal besides Obeah in it. In fact, the material for a book strictly on Obeah does not exist, but Mr. Bell gives a fairly good account of what is known, with a number of new stories, some of them excellent; for example, that of the miraculous shower of stones, and the furniture removing story, both of them on the authority of a French Roman Catholic priest. There is little virtue in miracles in these days, or his reverence, having seen these things, would have become a priest of Obeah. The book deals mostly with Grenada, and the manner of life of its coloured inhabitants, their superstitions, &c. Mr. Bell writes very pleasantly; and, being in such an excellent position for the study of Obeah, it is to be hoped that he will penetrate further into its mysteries and furnish a more exhaustive treatise on the subject. He certainly missed an excellent opportunity when he did not turn and join in the procession to propitiate the "Mamadjo" of the Grand Etang, a lake in a crater in Grenada. The present writer (who must have offended that siren by a natural history exploration of her domain) can testify to her uncanny but beautiful surroundings. Mr. Bell tells us more in a small space of the ways of the West Indian negro than any writer since Père Labat.

*The Lesser Antilles.* By Owen T. Bulkeley. (Sampson Low.) This is a guide book for travellers and intending settlers in the British Islands of the Antilles, written by a business man. It describes the voyage out and a cruise among the islands, noting their produce and capabilities of development. The author is behind the time in some respects, since a number of his grievances, or rather the colonial grievances that he ventilates, have been righted. It is anything but well written, and the historical statements of its author are sometimes startling. For example, speaking of Trinidad: "However, thank Heaven! in 1797, after the dispersal of the Armada, Admiral Harvey frightened the Spanish Admiral into burning his ships, and General Abercrombie," &c.

It was, indeed, after the dispersal of the Armada! Mr. Bulkeley is generally practical enough in his advice as to new products, &c.; but he surely yields too much to sentiment for a man of business when he advises the trial of barley on the strength of Robinson Crusoe's success with that crop in Tobago, not the least among the strange surprising adventures which we may all believe without this literal desire to imitate.

*John G. Paton, Missionary to the New Hebrides: an Autobiography.* Edited by his Brother. Second Part. (Hodder & Stoughton.) We do not remember to have met with the first part of Mr. Paton's Autobiography; but, judging by the present work, it is not surprising that within three weeks of its appearance a second edition was called for. Mr. Paton is a member of the Reformed Presbyterian Church of Scotland, and a missionary to the group of the New Hebrides. We have read his narrative with deep interest. It is that of a single-minded man of unfeigned piety, whose whole heart is in his work. He begins with a tour in Australia, undertaken for the purpose of raising £5000 to purchase a mission ship. In this he was successful. His earnestness and sincerity stood him in good stead, as at a later period in Scotland, when in eighteen months he raised £9000 for a like object. The scene of his missionary labours was Aniwa, one of the smaller islands of the New Hebrides, measuring only nine miles by three and a half; and there he, Mrs. Paton, and their child landed in 1866, the only whites among a

heathen population. He tells his story of how he gradually gained influence and converted the natives simply and graphically. Nor is the story without its comic element. Mr. Paton knows how to make the most of the grotesque incidents which not unfrequently occur even in such serious occupations as his. He is entirely free from cant. It is true that he frequently makes use of a special religious phraseology; but it is invariably with perfect sincerity. These phrases are no unmeaning forms to him. He sees the Divine influence in every occurrence of his life; and his faith recalls the religion of a simpler and more robust age. One cannot help feeling some misgiving as to the condition of these converts after their instructor is removed. Mr. Paton would feel none; and, in any case, we trust it will be long before his influence fades. The editor has done his work well; but we think he has made a mistake in omitting his brother's chapter on "The Kanaka, or Labour Traffic in the South Seas." Mr. Paton's experience on this subject must be of great value. He speaks of the good effect wrought by the punishments inflicted by men-of-war:

"The rumour of the *Curaçoa's* visit and her punishment of murder and robbery did more, by God's blessing, to protect us during those heathen days than all other influences combined. The savage cannibal was heard to whisper to his bloodthirsty mates 'not to murder or to steal, for the man-of-war that punished Tanna would blow up their little island.'"

"COLONIAL CHURCH HISTORIES."—*New Zealand.* By Henry Jacobs, Dean of Christchurch. (S.P.C.K.) Dr. Jacobs has produced a very complete history of the Anglican Church in New Zealand, from the first missionary efforts of Samuel Marsden to the present day. The book is divided into three principal parts: "The Missionary Period," "The Period of Organisation," and "The Period of Subsequent Growth and Development." Of these, the first is undoubtedly the most attractive, although it is not till the second period that we come to the great name of Selwyn. Of the grandeur of the character of George Augustus Selwyn, and of the splendour of his services to the church, there cannot be two opinions. Nevertheless, we think that he, with his brother Bishops of Wellington and Nelson, was precipitate in petitioning the Queen for permission to surrender the letters patent by which he and they were created bishops of their respective sees. The transaction which the author calls the "tangled and painful story" of Dr. Jenner and the see of Dunedin showed a signal want of judgment in those persons who were mainly responsible for it. This sad and—may we not write?—deplorable business began in 1863, and even now can hardly be said to be set at rest, inasmuch as the Society for Promoting Christian Knowledge has printed at the end of the present volume a letter from Dr. Jenner with the date of March, 1889, giving his version of the transaction. We gather that the society sympathises with him, though Dr. Jacobs is decidedly of an opposite opinion. It is remarkable in a new country to find a diocese like that of Christchurch largely endowed with land. These estates provide handsome incomes for the bishop and his chaplains, for the dean, and for elaborate services at the Cathedral.

#### NOTES AND NEWS.

In view of the probable sale of the world-renowned, but almost inaccessible, Middlehill Library at Cheltenham, which was formed early in the present century by Sir Thomas Phillipps, we understand that the British Museum and the universities of Oxford and

Cambridge have agreed to unite in securing those MSS. which it is thought of importance to retain in this country. The total sum of money for purchases to be guaranteed by these three bodies will probably amount to £20,000.

MISS AMELIA B. EDWARDS is coming home to England by the *Etruria*, which leaves New York on March 29. During her tour in the United States, she will have delivered about 116 lectures in all, of which thirteen were addressed to colleges and universities, including Princeton, Columbia, and the University of Pennsylvania. The Peabody Institute at Baltimore altered its constitution in her favour, so as to permit a woman to lecture there for the first time. Her course of lectures on Egyptology will shortly be published—simultaneously in this country and America—with a great number of illustrations, reproducing the lantern slides. Another subject on which she will probably write something is that of American Museums, in which she has long taken an interest.

THE council of the British Association have addressed a memorial to the Secretary of State for India, calling attention to the importance of the ethnographic and anthropometric researches which have been conducted in Bengal during the last five years by Mr. H. H. Risley with conspicuous success, and suggesting that they should be extended to other parts of the country. They also express a hope that the approaching census may be utilised to obtain lists of the exogamous and endogamous subdivisions of castes.

THE legislative department of the government of India has recently printed at Calcutta, in a volume of 248 pages, ninety-nine of the minutes written by Sir H. S. Maine, in India, between the years 1862 and 1869, with a note by him on Indian codification, dated July 17, 1879.

AT the next meeting of the Philological Society, to be held at University College, Gower Street, on Friday next, March 21, at 8 p.m., Prince Louis-Lucien Bonaparte will read his long-promised paper on the results of his visit, last year, to Southern Italy and Sicily to study the dialects of Albanian, Illyrian, Greek, Gallo-Italic, and Provençal, still spoken in parts of those regions.

PROF. F. HIRTH, of the German Oriental Institute—who is about to return to China for another term of service in the Customs—has transferred the whole of his invaluable collection of Chinese MSS. and printed books to the Royal Library of Berlin. Among the MSS. is a copy of the *Hua-i-yi-yü*, a polyglot work of the sixteenth century, which contains the only record we possess of the lost language of the Jur-chin Tatars, the ancestors of the present Manchus. We may add that a list of Prof. Hirth's chief services to Sinology is given in the current number of *Trübner's Record*.

THE Clarendon Press has nearly ready for issue a second series of Prof. Skeat's *Principles of English Etymology*, dealing with the foreign element in the language.

THE next volume in Mr. Walter Scott's "Contemporary Science" series will be *The Village Community*, with special reference to its Survival in Britain, by Mr. C. Lawrence Gomme, with numerous maps and plans. We understand that the author uses some of the results of folklore to prove that the English village community is not simply an economical institution, but that it contained also much of the old tribal religion.

MR. TIGHE HOPKINS's story of Irish life—*The Nugents of Cariconna*—will be ready next week at the libraries in three volumes. Messrs. Ward & Downey are the publishers.

A NEW story of adventure, by Mr. James Greenwood ("The Amateur Casual") is issued this week under the title of *Prince Dick of Dahomey*; or, *Adventures in the Great Dark Land*. A new shilling book by the same author—*The Chronicles of the Crooked Club*—is also on the eve of publication.

*Perfervid*: the Career of Ninian Jameison is the title of a humorous story by Mr. John Davidson, for which Mr. Harry Furniss has just completed several illustrations. It will be published next month by Messrs. Ward & Downey.

*Ida*: an Adventure in Morocco, is the title of a new story, by Mabel Collins, which will be issued shortly in one volume.

MESSRS. REMINGTON & Co. have in the press a new work by Dr. Gordon Stables, entitled *The Mystery of a Millionaire's Grave*.

MESSRS. HENRY & Co. announce, as the first of the "Bouverie" series of cheap novels, *Twist Light and Dark*, by Messrs. J. T. Grein and C. W. Jarvis.

ARTHUR YOUNG's *Tour in Ireland* is to be reprinted in full, with introduction and notes by Mr. Arthur W. Hutton, Librarian of the National Liberal Club, forming two volumes of "Bohn's Standard Library."

MESSRS. WARD & DOWNEY's forthcoming additions to their cheap "Library of Fiction" are *Lil Lorimer*, by Theo. Gift; *The Head Station*, by Mrs. Campbell Praed; *Miracle Gold*, by Richard Dowling; *Logie Town*, by Sarah Tytler; and *Black Blood*, by George Manville Fenn.

MR. THOMAS GREENWOOD is now passing through the press a third edition, almost entirely rewritten, of his little book on *Free Public Libraries*.

MESSRS. HODDER & STOUGHTON announce the following:—*Joints in our Social Armour*, by Mr. James Runciman; *The Christian Ministry: its Origin, Constitution, Nature and Work*, by the Dean of Norwich; *The Voices of the Psalms*, by the Bishop of Ossory; *The New World of Central Africa*, by Mrs. Grattan Guinness; *Professor W. G. Elmslie, D.D.: Memoir and Remains*, by the Rev. Dr. W. Robertson Nicoll; *My Lady Nicotine*, by Mr. J. M. Barrie; *Rescuers and Rescued: Experiences among our City Poor*, by the Rev. James Wells; *Veni Creator: Thoughts on the Holy Spirit of Promise*, by the Rev. Handley C. G. Moule; *The Makers of Modern English*, by W. J. Dawson; *Until the Daybreak, and other Hymns and Poems*, by the late Dr. Horatius Bonar; *Nunnery Life in the Church of England*; or, *Seventeen Years with Father Ignatius*, by Sister Agnes, O.S.B., with Introduction by the Rev. W. Lancelot Holland; *Ecce Venit*, by the Rev. Dr. A. J. Gordon; and the following volumes of "The Expositor's Bible":—Dean Chadwick's *The Book of Exodus*; the Rev. Dr. Monro Gibson's *The Gospel of Matthew*; the Rev. George Adam Smith's *The Prophecies of Isaiah*, Volume II.; and Prof. G. T. Stokes's *The Acts of the Apostles*.

THE following are the lecture arrangements after Easter at the Royal Institution: Three lectures on "The Place of Oxford University in English History," by the Hon. George C. Brodrik; three lectures on "The Art of Engraving," by Mr. Louis Fagan; three lectures on "The Natural History of Society," by Mr. Andrew Lang; three lectures on "The Heat of the Moon and Stars," by Prof. C. V. Boys; six lectures on "Flame and Explosives," by Prof. Dewar; three lectures on "Colour and its Chemical Action," by Capt. Abney; three lectures on "Excavating in Greece," by Dr. Charles Waldstein; three lectures on "The Ballad Music of the West of England" (with

Musical Illustrations), by the Rev. S. Baring-Gould. The Friday evening meetings will be resumed on April 19, when a discourse on "Electric Welding" will be given by Sir Frederick Bramwell; succeeding discourses will probably be given by Sir John Lubbock, Mr. R. Brudenell Carter, Prof. Raphael Meldola, Prof. A. C. Haddon, Prof. Boyd Dawkins, and other gentlemen.

JUDGING by the sales, it would seem that just at present autographs are more in demand than books. During the last three days of next week Messrs. Sotheby will sell a collection of letters and MSS. of quite exceptional interest, the greater portion of which were brought together by the late Abraham Hayward, who seems to have made the most of his opportunities. The chief feature of the collection is that it comprises so many series of connected letters. Apart from moderns, such as Burns, Byron, Shelley, and Thackeray, the gem of the whole is a sonnet of Tasso, bound up with a number of illustrative documents—though possibly some Americans might value higher the original draft of Gen. Lee's farewell address to the Army of Virginia, which certainly ought to recross the Atlantic. There are also several proof-sheets of De Quincey, with his characteristic corrections; and four volumes annotated by the poet Gray, which come from Mason's sale. Many of the letters throwing light on literary history have never been published.

WE have received a pamphlet containing a lecture on "Contemporary English Literature: its Sources, Characteristics, and Tendencies" delivered in January, by the Rev. Percy W. Myles, before the Rudy Institute in Paris. It covers the whole of the present century, and every department of literature, within some twenty-four pages; but it is written with such brightness, and with so much knowledge, that we have found it neither tedious nor impertinent. The author inclines to the conclusion that science is crushing out poetry.

#### UNIVERSITY JOTTINGS.

CANON WESTCOTT, Dr. Lightfoot's old friend from schooldays, has been appointed his successor in the bishopric of Durham. He has been regius professor of divinity at Cambridge since 1870.

WE regret to record the death of Dr. S. M. Schiller-Szinessy, reader in Talmudic and Rabbinical literature at Cambridge. He died on Tuesday, March 11, at an advanced age. Almost the last thing that he can have written was the obituary notice of his old teacher, Prof. von Hase, of Jena, which appeared in the *Academy* of February 1.

MR. SAMUEL DILL, late head master of Manchester Grammar School, has been appointed by the crown to the professorship of Greek in Queen's College, Belfast.

MR. P. GILES, of Gonville and Caius College—whose recent etymological paper read at the Cambridge Philosophical Society is reported on another page—has been elected to a fellowship and classical lectureship at Emmanuel College. And another alumnus of the same college, Mr. Edwin Abbott, who has not yet passed the second division of the classical tripos, has been elected to a fellowship at Jesus.

A COMMITTEE has been formed at Oxford to collect subscriptions for a memorial to the late Aubrey Moore. It is proposed (1) to have a portrait of him painted, to be placed in the hall of Keble College; and (2) to establish a studentship for graduates, to promote the study of theology or of philosophy and science in their relation to theology.



ABOUT two hundred volumes from the library of the late Dr. Hatch have been presented to Mansfield College, Oxford, by a group of senior members of the university, including heads of houses, professors, and tutors.

MR. ARTHUR J. EVANS, keeper of the Ashmolean, was to deliver two public lectures, on Friday and Saturday of this week, on "Recent Acquisitions of the Museum."

THE Cambridge Press announces *Memorials of the Life of George Elwes Corrie, D.D.*, formerly Master of Jesus College, edited by Mr. M. Holroyd.

THE annual report of the Fitzwilliam Museum Syndicate mentions the following as the most important acquisitions during the past year: A MS. benedictional of the ninth century, probably written by a Celtic monk of St. Gall; the Poyntz-Carew Book of Hours, a richly illuminated English MS. of the middle of the fourteenth century; a fine French MS. of the fourteenth century, containing a life of the Virgin, a Bestiary, and Burnetto Latini's *Tesoro* in the original French. Mr. T. C. Harding, high sheriff of the county, has presented to the picture gallery Sir J. E. Millais's "The Bridesmaid," a highly finished early manner, dated 1851. Mr. Pendleton has continued his donations of previous years by presenting 255 volumes of music. The catalogue of music, printed and MS., by Dr. Mann and Mr. Fuller Maitland, is well advanced.

AN address—signed by the representatives of most British universities, as well as by other distinguished musicians—was presented last week to Lord Knutsford, Secretary of State for the Colonies, protesting against the issue in this country of degrees in music by the University of Trinity College, Toronto. Lord Knutsford considered that a case for interference had been made out, and promised to refer the question to the law officers of the crown.

PROF. W. P. KER, Mr. Henry Morley's successor in the chair of English literature at University College, will deliver a lecture before the Ethical Society in Essex Hall, Strand, on Sunday next, upon "Boethius and the Platonic Tradition."

THE twelfth anniversary of the Johns Hopkins University was celebrated at Baltimore on February 22, when a letter was read from President Gilman, dated from the ruined theatre at Taormina. It was announced that Mr. J. R. Lowell had been obliged, much against his will, to be the first incumbent of the lectureship of poetry, which was founded last year by the generosity of Mr. and Mrs. Lawrence Turnbull; but that it would be inaugurated in 1891 by Mr. Edmund C. Stedman. We may add that the publication agency propose to issue, in a volume of about 450 pages, the principal literary essays and studies of Prof. Gildersleeve, many of which deal with subjects of general academical interest.

THE *Nation* of February 27 prints long extracts (from the *Dedham Historical Register*) from the diary of a Harvard freshman of 1758. One entry is "October 9. Some examined about Bulraging Monis." Monis, it is explained, was teacher of Hebrew; and "Bulraging" is apparently identical with "bullyragging," of which Dr. Murray does not cite an English use earlier than 1807.

THE *Revue Critique* of March 3 contains a review of the two volumes of *Essays* by the late Mark Pattison, published last year by the Clarendon Press. It is written by M. Paul de Nolhac, who naturally devotes himself mainly to the appreciation of the French scholars of the sixteenth century. Concerning the essays dealing with university reform and

ecclesiastical history, he observes: "la personnalité religieuse de l'auteur et ses idées anglicanes y sont nettement marquées."

#### ORIGINAL VERSE.

LIVING, THOUGH THE DATE BE OLD.

"BUT, dead! All's done with: wait who may,  
Watch and wear and wonder who will.  
Oh, my whole life that ends to-day!  
Oh, my soul's sentence, sounding still,  
'The woman is dead, that was none of his;  
And the man, that was none of hers, may go!'"

ROBERT BROWNING (*Too Late*).

'Tis a gold box set with pearls  
All around the quaint old lid;  
And her eyes, 'mid sunny curls,  
Partly seen, and partly hid,  
Smiling, gaze into your face  
With a dainty charm and grace.

Raise the lid; some words are there,  
Graven deep into the gold—  
Words that breathe a great despair,  
Living, though the date be old.  
"Seventeen ninety, sixth of May,  
She died. God teach me how to pray."

I could tell her name and age,  
Write the story of her life.  
But why open the shut page?  
She has rested long from strife,  
And a hundred years have fled  
Since the day that she lay dead.

Close the box—why linger here?  
Sixty years ago he died,  
Held no other woman dear,  
Never wife was by his side;  
Ended was life's golden day,  
"Seventeen ninety, sixth of May."

FLORENCE PEACOCK.

#### OBITUARY.

DON VICENTE DE ARANA.

THE *Euskal-erria*, we regret to state, announces the premature death of Vicente de Arana, one of the best poets of Biscay. He wrote in Spanish; and, if he cannot be placed in the highest rank as an original poet, he is among the best of translators. His versions of Longfellow's "Evangeline," of Tennyson's "Enoch Arden" and "The May Queen," in *Oro y Oropel* (Bilbao: 1876), are admirable specimens of that poetical prose which French critics prefer to verse for rendering poetry in a foreign tongue. His *Ultimos Iberos* (Madrid: 1882), a collection of Basque legends told in Spanish, is of little value to students of folklore; but it is written with inimitable grace, and has been much borrowed from, and plagiarised by, subsequent writers. Both these works were reviewed in the *ACADEMY* at the time of their publication. We had always hoped for something more from his pen, but death has frustrated our expectations.

#### MAGAZINES AND REVIEWS.

THE two double numbers of the *Altpreussische Monatsschrift* for July to December, 1889, deal, with a single exception, with subjects of antiquarian interest in the past history of East and West Prussia. That exception is an article by Dr. Emil Arnoldt (in Heft V.-VI.) on Kant's relations to Lessing, especially as concerns their views on reason and revelation, on historical as opposed to philosophical certainty, and kindred topics. The paper deserves careful study from any interested in Kant's religion of mere reason. In the same Heft, Dr. Krumboltz combines his history of the dealings of the Teutonic order with Samagitia; T. Wagner communicates documents in refer-

ence to two young noblemen of the lower Rhine who joined in a crusade against the Lithuanians in 1331; J. Sembrzycki gives some interesting details of manners and customs forty years ago in a Lithuanian village called Padrojen; and A. Treichel collects some of the cries heard in the Prussian provinces at the game of skittles. In the concluding number of last year are contained a paper by H. Freytag on the settlement of a Jesuit mission in Danzig towards the end of the sixteenth century; some specimens, communicated by K. Lohmeyer, from the notebook of the financial steward or surveyor of Duke Albrecht; a lecture by G. Krause on a cross erected near Galtgarten to commemorate the War of Liberation; the first part of an article by H. Kiewning on the part played by the same Duke Albrecht in the league of German princes against Charles V.; and some account, by J. Sembrzycki, of the state of the Marienburg under the Poles after the fall of the order to which it had belonged. The same part includes R. Reicke's careful and comprehensive Kant-bibliography for the year 1888.

#### BROWNINGIANA.

THE following memorial has been presented to Mr. Robert Barrett Browning. The signatures have come mainly from students connected with various educational movements.

"The undersigned, being a few among the many who have gathered knowledge, and hope, and inspiration from your father's poems, venture to ask you to publish a selection of them at a price that will place them within the ownership of all. They are emboldened to ask this because they believe there are thousands who would profit by their perusal who are unable to do so now because of their high price. They would respectfully suggest to you the issue of one or two shilling volumes, containing such of the shorter poems, from the earliest to the latest, as best illustrate the special characteristics of your father's genius and teaching. They do not suggest any mutilation of the longer poems, for the sake of 'extracts,' regarding this course as bad in itself, and harmful to genuine students. They know that such volumes would be welcomed by many to whom Robert Browning is an illustrious name, honoured from afar, but not yet known as a friend and guide. Believing that he has made the world so much the richer by his life's work, they ask that some share of the wealth of wisdom and poetry he so freely bestowed shall be placed within the reach of all who are able to appreciate its value. And the number of these is growing greater every day."

IN reply to a letter from Dr. Furnivall—making enquiry as to the maternal grandfather of Browning, who is supposed to have come from Dundee—a correspondent of the *Dundee Advertiser* gives the following facts. On June 27, 1769, William Wiedemann, described as a sugar refiner, purchased a property in the Seagate in Dundee. In the earliest Dundee Directory, which is dated 1782, there appears the name of "Mrs. Wiedman, Seagate." On June 21, 1787, the property was sold by William Wiedemann, mariner, "eldest lawful son and heir of William Wiedemann, sugar refiner." It may be assumed that this is the father of Sarah Anne Wiedemann, whom we know to have become a member of the Congregational Church in York-street, Peckham, in 1806, to have been married to Robert Browning senior in 1811, and to have died in 1849.

BROWNING in Gratz, the capital of Styria, is the last thing we hear of. Dr. Robert von Fleischhacker, one of the Early English Text Society's editors, has lately settled at Gratz as a Privatdocent; and, as in duty bound to his English friend Dr. Furnivall, he has set up a sort of English-reading club and begun lec-

tures on Browning. "And now, as the great poet is dead, people who had not even known his name when he was alive are highly interested in him." Hence an urgent appeal for the Browning Society's publications to be sent to Gratz, as a help to Dr. von Fleischhacker's lectures on the poet.

WE would briefly call attention to a little volume, entitled "*Robert Browning: Chief Poet of the Age*," by William G. Kingsland, Second Edition (Jarvis). The writer was for many years honoured with the poet's friendship; and the biographical sketch, while not containing much that is new, is written with good taste. The epithet "unique" is, however, an awkward one to apply to a marriage. The book is illustrated with the now familiar portrait taken by Mr. Grove, and with the facsimile of a letter in which Browning informs the author of the death of his "belovedest of friends," M. Milsand of Dijon, to whom the 1863 edition of *Sordello* was dedicated.

WE may also mention *Browning's Message to his Time*: his Religion, Philosophy, and Science, by Dr. Edward Berdoe (Sonnenschein), which consists mainly of papers read before the Browning Society. It is illustrated with a photograph of the poet, taken by Messrs. Elliott & Fry, which we venture to think the more characteristic of the two; and also with three facsimiles of letters from Browning to the author, one of which deals with the "holy cause" of an anti-vivisectionist hospital.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- FRANCE, Anatole. *La vie littéraire*. 2<sup>e</sup> Série. Paris: Calmann Lévy. 3 fr. 50 c.  
 HEYSE, P. *Italienische Dichter seit der Mitte d. 18. Jahrh.* 4. Bd. Berlin: Besser. 5 M.  
 HUMANN, K. u. O. PUCHSTEIN. *Reisen in Kleinasien u. Nordsyrien*. Textbd. Berlin: Reimer. 60 M.  
 SCHREIBER, Th. *Die hellenistischen Reliefbilder*, hrsg. u. erläutert. 3. Lfg. Leipzig: Engelmann. 20 M.  
 TURPIN, F. M. *Voyage de Jérusalem (1715-1716)*, publié d'après les manuscrits par A. Couret. Orléans: Herlison. 10 fr.  
 ZOLA, E. *La bête humaine*. Paris: Charpentier. 3 fr. 50 c.

##### THEOLOGY, ETC.

- DÜSTERWALD, F. *Die Weltreiche u. das Gottesreich nach den Weissagungen d. Propheten Daniel*. Freiburg: Herder. 2 M. 50 Pf.  
 KÖNIGSBERGER, R. *Die Quellen der Halachah*. 1. Th. Der Midrasch. Berlin: Engel. 2 M. 50 Pf.

##### HISTORY, ETC.

- DU BLED, Victor. *Le Prince de Ligne et ses contemporains*. Paris: Calmann Lévy. 3 fr. 50 c.  
 FÖRNERON, H. *Histoire générale des émigrés: les émigrés et la société française sous Napoléon Ier*. T. 3. Paris: Plon. 7 fr. 50 c.  
 HUBNER, J. *Römische Herrschaft in Westeuropa*. Berlin: Besser. 6 M.  
 LAVISSE, Ernest. *Vue générale de l'histoire politique de l'Europe*. Paris: Colin. 3 fr. 50 c.  
 PEBERNS, F. T. *Histoire de Florence (1494-1581)*. T. 3 et dernier. Paris: Quantin. 7 fr. 50 c.  
 ROMAGNY, Ch. et PIALES D'AXTREZ. *Etude sommaire des batailles d'un siècle*. Paris: Baudoin. 15 fr.  
 SAMMLUNG, amtliche, der Acten aus der Zeit der Helvetischen Republik (1789-1803). Bearb. v. J. Strickler. 3. Bd.: Octbr. 1793 bis März 1799. Basel: Geering. 18 M. 50 Pf.  
 FEIN, W. *Die Genossenschaft der deutschen Kaufleute zu Brügge in Flandern*. Berlin: Gaertner. 3 M. 50 Pf.  
 FROCKMAB, Frhr. E. v. Ludwig XVI. u. Marie Antoinette auf der Flucht nach Montmédy i. J. 1791. Aus d. Nachlass hrsg. v. E. Daniels. Berlin: Besser. 4 M.  
 TISCHLER, O. *Ostpreussische Grabhügel*. III. Königsberg-1. P.: Koch. 1 M. 50 Pf.

##### PHYSICAL SCIENCE.

- BOVERI, Th. *Zellen-Studien*. 3. Hft. Jena: Fischer. 4 M.  
 DELAHAYE, Ph. *L'année électrique*. 6<sup>e</sup> Année. Paris: Baudry. 3 fr. 50 c.  
 LÉVY, A. Michel, et A. LACROIX. *Tableaux des milieux des roches*. Paris: Baudry. 6 fr.  
 LINGG, F. *Ueb. die bei Kimmbeobachtungen am Starnberger See wahrgenommenen Refractionsercheinungen*. Leipzig: Engelmann. 7 M.  
 ROSENBERGER, F. *Die Geschichte der Physik in Grundzügen*. 3. Thl. Geschichte der Physik in den letzten 100 Jahren. 2. Abth. Braunschweig: Vieweg. 10 M. 40 Pf.

#### PHILOLOGY, ETC.

- BAHDER, K. v. *Grundlagen d. neuhochdeutschen Lautsystems*. Beiträge zur Geschichte der deutschen Schriftsprache im 15. u. 16. Jahrh. Strassburg: Trübner. 6 M.  
 BOPP, C. *Der Vokalismus d. Schwäbischen in der Mundart v. Münsingen*. Strassburg: Trübner. 2 M.  
 COUGNY, Ed. *Epigrammatum anthologia palatina*. Vol. III. Paris: Firmin-Didot. 15 fr.  
 FINSLER, G. *Die Orestie d. Aischylos*. Bern: Schmid. 2 M.  
 HARTMAN, I. I. *De Carolo Gabriel Cobet*. Berlin: Calvary. 1 M. 20 Pf.  
 RAYNAUD, Gaston. *Rondeaux et autres poésies du 15<sup>e</sup> siècle*. Paris: Firmin-Didot. 8 fr.

#### CORRESPONDENCE.

##### THE ORTHOGRAPHY OF THE ORMULUM.

Oxford: Feb. 20, 1890.

HAVING recently had occasion, in connexion with my last letter to the ACADEMY (February 22) to examine the Ormulum MS., I discovered an interesting fact in connexion with the orthography which has hitherto escaped notice, and which is, I think, worth putting on record.

For the guttural and palatal spirants *Orm* retains, as is well known, the Old English 3 (in the former case adding an *h*), while for the guttural stopped consonant, as in *god*, he employs a sign which is represented in the printed editions by *g*. But in the printed editions the sign *g* is not restricted to the guttural stopped consonant, but is used also in words like *egge* (= Modern English "edge"), where the *gg* had the *dzh* sound. In other words, the printed editions of the Ormulum make no difference between *egge* (= "edge") and *eggenn* (= "egg on"), though the pronunciation of the consonants in the two words was, in *Orm*'s time, the same as now, i.e., *dzh* in the former case and a stopped *g* in the latter. But on examining the MS. I found that, though the editors make no difference, *Orm* did. The letter with which he always denoted the guttural stop (as in *god*, *gladd*, *eggenn*, &c.) is perfectly distinct from the sign which he used to express the *dzh* sound (as in *egge* "edge," *seggen* "to say," &c.). The latter, which I will denote in this letter by *g*,\* has the form of the continental *g*; while the former, which I will denote by *g*, may be described as a sort of compromise between the Old English 3 and the continental *g*. It has, in common with this latter, the closed upper part, thus differing from the Old English 3; but it has, in common with the Old English 3, the straight horizontal top stroke, which projects to the left as well as to the right of the letter. This straight horizontal top, especially that part of it which projects to the left, is its most characteristic feature, and serves to distinguish it from the *g*, from the round top of which a short sloping stroke extends to the right, there being no stroke whatever to the left. The absence of any stroke to the left of the top of the *g* at once distinguishes it from the *g*. *Orm* never confuses the two signs, but always uses them correctly, *g* invariably denoting the guttural stopped consonant, and *g* the *dzh* sound. I give a few instances—the pronunciation, *g* or *dzh*, is added in brackets, the number which follows denotes the number of times I have found the word in question: *egge* "edge" (*dzh*—3) is in each case written with *gg*; *eggenn* "to egg on" (*g*—4), *egginnig* (*g*—1) are in every instance spelt with *gg*. The verb *biggenn* "to buy" (*dzh*—18), is always written with *gg*, being thus invariably distinguished from *biggenn* "to dwell" (*g*—20). The verbs *leggenn* "to lay" (*dzh*—2) and *eggenn* "to say" (*dzh*—18) are in every instance written with *gg*, while the

Scandinavian *trigg* "faithful" (*g*—3), *kaggerr-lezze* "love" (*g*—2) are spelt with *gg*.

If any proof is needed that *Orm*'s *seggen*, &c., really had the *dzh* sound, it is afforded by the use of the sign *g* in the Romance word *gyn* (*Ormulum*, ed. Holt, i. 245, *burh snoterr gyn*, "through wise art"). This *gyn* or *gin* appears in other early Middle English writings, meaning, as here, "skill, art," or "a mechanical contrivance, a machine." It also got to be used in a bad sense, "cunning," and "a snare," surviving in the latter meaning in the Modern English "gin." It comes from the Latin *ingenium*, through the medium of the Old French *engin*. Some writers have, it is true, regarded it as Scandinavian, and brought it into connexion with the Old Norse *ginna*, "to deceive." But the pronunciation of the Modern English word entirely precludes the possibility of a Scandinavian origin. Moreover, the various Middle English meanings are more easily and naturally explained from the Romance *engin* than from the Norse *ginna*.

The Romance origin of *gyn* then being admitted, its initial consonant must, in *Orm*'s time, have had the *dzh* sound; thence, as we have every reason for supposing that *Orm* did not use this sign for more than one sound, we may assume that, wherever it occurs, it had the value of *dzh*. The fact that in words, whether proper names or not, taken over from the Latin *Orm* always uses *g* before back vowels and *g* before front vowels, serves as a further confirmation of this. He writes *quahyrgan*, *galile*, and *augustuss*, but *egippte* and *magy* (= *magi*).

The later language shows that, when *ng* was originally followed by *i* or *j*, the *g* underwent the same assibilation as the *gg*; instances are "hinge," "singe," &c., so that one would expect to find *Orm* in such cases writing *ng* and not *ng*. Now, wherever *ng* is preceded in native English words by *e*, an *i* or *j* must have originally followed the *ng* (to this there are very few exceptions—the preterite *heng*, "hung," is one), so that wherever the combination *eng* occurs, we should expect to find it written *eng*, unless the *g* was immediately followed by some consonant which protected it from assibilation, as in *enneglish*, *lennge*, or in the case of Scandinavian words. The words in question are (*heh*)*ennegell*, "angel"; *henneged*, &c., from *hennegenn*, "to hang, crucify"; *brengdenn*, "thronged"; *wengess*, "wings"; *strengenn*, "to strengthen"; *genge*, "a company"; *gengenn*, "to avail, assist"—but they are always written with *g*, never with *g*. In the case of (*heh*)*ennegell*, the explanation is simple enough. In all the cases except the nominative and accusative singular the *g* was protected from assibilation by *i* (ennegless), and the influence of these forms protected the *g* in the nominative and accusative singular; but, in the case of the other six words, no similar explanation is possible, so that, unless we are prepared to adopt the unlikely assumption that in *Orm*'s dialect assibilation only took place in the case of *gg*, but not in the case of *ng*, we are driven to the conclusion that all the six words are of Scandinavian origin. In his article on the Scandinavian loan-words in the Ormulum (Paul and Braune's *Beiträge*, x. 1 ff.) Brate comes to the conclusion, on quite other grounds, that *henneged*, *brengdenn*, and *wengess*, are Scandinavian; but the remaining three he regards as native English, because of the lengthening of the root vowel before *ng*. But, if we suppose *strengenn*, *genge*, *gengenn* to belong to an older stratum of loanwords borrowed previously to the lengthening of *e* before *ng*, that objection would lose its force.

I hope to publish complete lists of the words in which the two signs respectively occur in one of the next numbers of *Herrig's Archiv*.

A. S. NAPIER.

\* Owing to the want of type at all resembling the MS. forms of the letters I have had to adopt the above signs.



## "COCK."

Oxford: March 11, 1890.

Dr. Johnson, in his Dictionary, under the word "Cock" (under which he includes four or five distinct words), has sense

"5. The notch of an arrow. 6. The part of the lock of a gun that strikes with the flint [from *cocca*, Ital., the notch of an arrow. Skinner]."

This sense 5, Johnson, contrary to his usual practice, supports by no quotations. He does not even add the note *Dict.*, indicating a word or sense which he inserted on the authority of Bailey or other earlier lexicographer. And so far as I have been able to see, the sense is not in any previous dictionary. It is not in Cockeram, Bullokar, Blount, Phillips, Coles, Cocker, Kersey, or Bailey. It has been "compiled" from Johnson into nearly all subsequent dictionaries (except Richardson), as those of Webster (who properly gives Johnson as his only authority for the sense), Worcester, Craig, Ogilvie, Cassell, Century Co. The three last-mentioned make the sense into a distinct word—very properly, for if it had any existence at all, it would of course have nothing to do with *cock*, the fowl; but they do not mention that they are merely taking an unverified item from an earlier dictionary. The unwarned reader might suppose that a duly authenticated fact of the language is put before him.

I do not know anything of this alleged word or meaning; no quotation for it has been obtained by our readers; no mention of it has been found in any contemporary work or article dealing with matters of archery, or describing arrows. The well-known and universally-used name for the thing in question is *nock*, *nocke*, for which quotations are plentiful as blackberries, and which is dealt with at large by Ascham in *Toxophilus* (Arber, 127 seq.).

Whence, then, did this alleged "cock" originate? As we have seen, Johnson had no literary or dictionary authority for it. I believe the thing to be substantially an etymological figment, founded upon Skinner's conjectural derivation of the cock of a gun cited by Johnson. Skinner, ingeniously but wildly, guessed "cock of a gun," and to "cock a gun," to be expressions transferred to firearms from the bow or arbalest, and to originate in the It. *cocca*, "notch of an arrow"; *accoccare*, "to set in the nocke, to nocke" (Florio). So French *coche*, *cocher* in analogous senses. Hence it was a ready inference that if the "cock" of a gun was identical with It. *cocca*, Fr. *coche*, then "cock" must at some earlier date, in English, have meant the nock or notch of an arrow. And in accordance with this we find that in Johnson this sense is actually introductory to 6: "The part of the lock of a gun that strikes with the flint." But the supposed derivation is utterly baseless. The "cock" of a firearm, originally a cock-shaped device for holding the match and bringing it gently down upon the powder in the pan, was, as we know, named from the bird, and had nothing to do with It. *cocca*. And with it the imaginary "cock" = nock of an arrow disappears.

The only person who appears to have done any work at the point since Johnson's time is his latest editor, Dr. Latham. He seems to have looked for evidence of the existence of the alleged sense, and, finding none, to have given it up, inserting instead of it:

"Cock [German, *Kock* = arrow] Vertical feather in an arrow duly notched (whence, probably, the notion of pointing or direction); part of the lock of a gun in which the flint is fired, or which explodes the cap."

Here we hardly know whether to marvel more at the magic by which a "German *Kock* = arrow" is momentarily called into existence in

order to supply a wanting derivation, or at the skilful manipulation of Johnson's entry, by the ejection of *cocca* and "notch," and the affiliation of the "cock" of a gun to the "cock-feather" of an arrow, the upstanding central feather of the three, usually of a distinct colour, so as to indicate at a glance the upper side of the shaft, "as it were to gyve a man warning to nocke ryght" (Ascham, 132). It has been reserved for later ingenuity to combine Latham's derivation with that for which it was substituted, and to connect the cock-feather itself with *cocca*. The *Imperial Dictionary* explains "cock-feather," historically, in archery as "the feather which stood upon the arrow when it was rightly placed upon the string, perpendicularly above the *nick* or notch." But the Century Company, in their adaptation of this, turn it into "cock-feather: in archery, the feather which stands up on the arrow when it is rightly placed upon the string, perpendicularly above the *cock* or notch." Are we to infer from the change to the present tense that this is a description of existing things, and that American archers and archeresses say "cock" when we say "nock"; or does it merely mean that "cock" has been so sequaciously compiled into dictionary after dictionary that the latest compilers have unsuspectingly taken it for a genuine, and even living, word?

J. A. H. MURRAY.

## THE INVENTION OF PRINTING.

Cambridge: March 10, 1890.

I am glad to see it stated in last Saturday's ACADEMY, on Mr. W. M. Conway's authority, that to assign the so-called Costeriana to Utrecht as the place where they might have been printed, as Dr. Campbell does in his *Annales de la Typographie Neerlandaise*, is a "hopeless misconception of Mr. Bradshaw's meaning."

I was fully aware of Mr. Bradshaw's intense dislike of this "Prototypographie Neerlandaise à Utrecht" started by Dr. Campbell, as he conveyed it to me in plain language on the morning that he had received Dr. Campbell's *Annales*, and several times afterwards. And Mr. Conway will find a statement to that effect on the very p. 34 of my *Haarlem not Mentz*, from which he quotes. But I felt some scruples in elaborating this point further on my own testimony, after Bradshaw's death, as I was not aware that he had expressed himself to anybody else on this particular question. I have, therefore, not "failed to see Mr. Bradshaw's point," as Mr. Conway seems to think.

But though I knew that Mr. Bradshaw would not plainly say that the Costeriana were printed at Utrecht, I do not see that I was wrong in saying that he "suggested" that place as their original home. He certainly was understood to indicate so much by all those who had not the advantage of his verbal explanation, like Mr. Conway and myself. Bradshaw dealt exclusively with the *Speculum*; and in placing it under Utrecht, it was easy for him to explain that he did so on account of its woodcuts having been used there. But when we come to deal with the forty-six other works inseparably connected with the *Speculum*, and, following Bradshaw's plan, place them all at Utrecht, we could hardly avoid looking upon that town as their original home. It is at this stage that I think Bradshaw's plan would not work.

Mr. Conway thinks that anyone reading Mr. Bradshaw's *Points of Type* and then my *Haarlem not Mentz* would "see the difference between bibliography as an exact science and bibliography of the unreformed, pugnacious school." No doubt he would. But if he reads carefully, he will not fail to observe that Bradshaw dealt merely with types, presses, and

books, which afforded not even a shadow of an opportunity for pugnacity. I, on the other hand, had to deal with all sorts of questions which had been debated, and debated hotly, for nearly three centuries, and which, since 1870, had all been turned topsy-turvy, or buried under a mass of misinterpretation, invective, and misstatement.

I had no desire to cope with this mass myself; but as, through Bradshaw's death, the task of writing the article "Typography" for the *Encyclopædia Britannica* devolved on me, I thought it necessary to deal with a portion of the controversy on the invention of printing in a separate work, so as to clear the ground for the bare statements of fact which I would make in that article. Hence my articles in the ACADEMY in the summer of 1887, reprinted later on under the title *Haarlem not Mentz*. If anyone dislikes the controversial part of that work, and cares to read anything written by me on typography, he will find nothing of a controversial nature in my article in the *Encyclopædia*, in which I have referred as readily to those whom I wished to "score off" as to those from whom I have learned, which shows, I hope, that my pugnacity is not without some generosity.

If Mr. Conway is of opinion that my pugnacity has damaged the cause of Haarlem, he certainly must think that the cause of Mainz and Gutenberg has, by this time, hopelessly broken down, as it has, of late years, been defended and upheld by one of the most pugnacious and vindictive authors on record. But why should not an author's arguments or facts be accepted or refuted, even if they are surrounded by some controversy?

I hope, before long, to deal with some of the points connected with the invention of printing on which new light has been thrown since 1887.

How Mr. Conway could call Signor Castellani's *L'Origine Tedesca e l'Origine Olandese* a "reply" to my *Haarlem* I do not understand. It is admittedly a review or *résumé* of my book. And the author, far from being "altogether" in favour of Mainz, as was stated a fortnight ago in the ACADEMY, only sums up in favour of Mainz, in a postscript, on account of the rediscovery of the original lawsuit of 1455 at Göttingen.

J. H. HESSELS.

## EARLY CONTACT BETWEEN CELTS AND SLAVS.

Oxford: Feb. 24, 1890.

Prof. Rhys having regretted, in the preface to his Hibbert Lectures on *Celtic Heathendom*, that so little is known about Slavonic Paganism which might afford some parallel illustrations, perhaps I may be permitted to point out several primitive Celtic terms which have survived in Slavonic, and still require to be identified and explained. They are quoted by Sáfárik in his *Slavonic Antiquities* (German ed. by Wuttke, 2 vols.; Leipzig: 1843), in vol. 1, p. 89, and again p. 400. In the first place, he remarks: "Vielfältig waren die Kelten mit den Slawen benachbart und standen mit ihnen in reger Verbindung. . . ." To prove this statement the following Slavonic words are cited as having come from a Celtic source: *Obr*, *bolwán*, *chotár*, *brada*, *tjén*, *skála*, *teré*, *pawera*, *báné*, *hál*.

On the second occasion, where the same words are quoted again as Celtic remains in Slavonic, *balwan* or *bolwan* (more adequately transcribed in English, *balván*), which occurs in Russian and almost every Slavonic dialect, as well as in Lithuanian, denoting a wooden or stone block, a pillar, statue, idol (Miklosich's *Etymolog. Wörterbuch*, p. 7), is derived from an original Celtic *peulwan*.

Being unfamiliar with Welsh, Irish, and the other Celtic dialects, I have been unable to verify this word in the Glossaries; and the only trace I can find of it is in Le Gonidec's *Dictionnaire Breton* (Saint-Brieuc: 1850), where *Pedlvan* is explained as:

"Pierre longue, élevée perpendiculairement en guise de pilier ou de pieu, colonne brute que l'on croit un objet du culte des druides. Ce mot est composé de peul=pieu, pilier, et de mau figure, personnage."

I trust some Celtic scholar among the readers of the ACADEMY may be able to throw further light on this primitive term with regard both to its meaning and cognate form in the other Celtic dialects.

H. KREBS.

#### THE UNIVERSITY OF TOMSK.

Warsaw: February 25, 1890.

In accordance with a resolution of the Council of State approved by the Emperor on May 25, 1888, the Imperial University of Tomsk was opened on July 22 of that year, with the single faculty of medicine.

Now we have on our table the first publications, which give us some idea of the beginnings of scientific life in the earliest university in Siberia. During the year 1888-89 there were seven professors (physics, chemistry, anatomy, histology and embryology, geology and mineralogy, botany, pharmacy) who constituted the Congregation of the university—and 72 students, including 44 born in Siberia, and 28 in European Russia. The university has a church and a college where live 58 poor students, assuredly not in the same comfort as their more happy brethren at Oxford or Cambridge. The library, at present not completely arranged, is divided into three sections, foreign (about 60,000 vols., mostly presented by Count A. G. Stroganoff); Russian, about 30,000 vols.; and the last, specially devoted to medicine (6000 vols.), founded chiefly under the direction of the curator, V. M. Florinski, who has presented many valuable books to the library.

B. ALEXANDRENKO.

[We append the following, which is quoted from the *Times*:

"The University of St. Petersburg numbers 1759 students, of whom 1228 are members of the Orthodox religion, 21 Armenian Gregorians, 172 Catholics, 199 Lutherans or members of the Reformed Church, three Anglicans, 125 Jews, eight Muslims, and three of other non-Christian cults. Divided into their classes in society, there are 1135 either noble or the sons of officials, 148 sons of notable citizens or of merchants of the first guild, 116 sons of clergymen, 280 of citizens—merchants of the second guild and industrials, 51 peasants, eight Cossacks, and 21 of foreign origin. Of the students, 1728 were educated in classical gymnasia, five in ancient seminaries, and 26 in other educational establishments. The University of Helsinki has at the present time 1735 students, among whom there are 17 women. These are divided into the following faculties: 189 theological students, 601 law, 138 medical, 408 philological, and 399 natural sciences and mathematics."]

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 16, 4 p.m. South Place Institute: "National Life and Thought in Switzerland," by Mr. Howard Hodgkin.

7.30 p.m. Ethical: "Boethius and the Platonist Tradition," by Prof. W. P. Ker.

7.30 p.m. Toynbee Hall: "Spinoza," by Prof. McTear.

MONDAY, March 17, 5 p.m. London Institution: "Beginnings of Modern Europe," II., by Canon Benham.

8 p.m. Society of Arts: Cantor Lecture "Some Considerations concerning Colour and Colouring," I., by Prof. A. H. Church.

8 p.m. Aristotelian: Symposium, "The Relation of the Fine Arts to one another," by Messrs. B. Bossuquet, E. W. Cook, and D. G. Ritchie.

TUESDAY, March 18, 3 p.m. Royal Institution: "The Post-Darwinian Period," IX., by Prof. G. J. Romanes.

5 p.m. Society of Arts: "Brazil," by Mr. James Wells.

7.45 p.m. Statistical: "Marriage-Rates and Marriage-Ages, with special Reference to the Growth of Population," by Dr. W. Ogle.

8 p.m. Civil Engineers: "Lough Erne Drainage," by Mr. James Price, jun.

8.30 p.m. Zoological: "The South-American Canidae," by Prof. Mivart; "A Revision of the Genera of Scorpions of the Family *Buthidae*, with Descriptions of some New South-African Species," by Mr. R. I. Pocock; "Some Points in the Anatomy of the Condor," by Mr. F. E. Heddard.

WEDNESDAY, March 19, 4.30 p.m. National Indian Association: "The Young India of To-day: its Duties and Privileges," by Mr. James Routledge.

8 p.m. Society of Arts: "Commercial Geography," by Mr. J. S. Keltie.

8 p.m. Microscopical: "The Variations of the Female Reproductive Organs, especially the Vestibule, in different Species of *Uropeia*," by Mr. A. D. Michael.

THURSDAY, March 20, 3 p.m. Royal Institution: "The Early Development of the Forms of Instrumental Music," IV., with Musical Illustrations, by Mr. F. Niecks.

6 p.m. London Institution: "Beginnings of Modern Europe," III., by Canon Benham.

8 p.m. Linnean: "The External Morphology of the Lepidopterous Pupa, II., the Antennae and Wings," by Mr. E. B. Poulton; "The Intestinal Canal of the Ichthyopoidae, with special Reference to its Arterial Supply," by Prof. G. B. Howes.

8 p.m. Chemical: "The Evidence afforded by Petrographical Research of the Occurrence of Chemical Change under Great Pressures," by Prof. Judd.

8 p.m. Electrical Engineers: "Economy Trials of a Compound Mill-Engine and Lancashire Boilers," by Mr. L. A. Legros.

8.30 p.m. Historical: "Frederick the Great's Invasion of Saxony and the Prussian Memoire Raisonné, 1756," by Mr. Arthur R. Hopes.

FRIDAY, March 21, 5 p.m. Physical: "The Villari Critical Point of Nickel," by Mr. Herbert Tomlinson; "Bertrand's Idiocyclophanous Prism," by Prof. Sylvanus Thompson.

7.30 p.m. Civil Engineers: Students' Meeting.

8 p.m. Philological: "Albanian, Modern and Greek, Gallo-Italic, Provençal, and Illyrian, still in use in the Neapolitan and Sicilian Provinces of Italy," by Prince L.-L. Bonaparte.

8 p.m. London Institution: "Ruskin and Reynolds: their Theories of Art," by Mr. G. Collingwood.

8 p.m. Royal Institution: "Electro-Magnetic Radiation," by Prof. G. F. Fitzgerald.

SATURDAY, March 22, 3 p.m. Royal Institution: "Electricity and Magnetism," VI., by Lord Rayleigh.

8 p.m. Society of Arts: "The Atmosphere," III., by Prof. Vivian Lewes.

3.45 p.m. Botanic: Fortnightly General Meeting.

#### SCIENCE.

*The Epistle to the Hebrews.* The Greek Text with Notes and Essays. By Brooke Foss Westcott. (Macmillan.)

(Second Notice.)

DR. WESTCOTT'S commentary is crowded with matter—not in the sense that it is at all oppressively loaded with references, for the proportions observed in this respect are most judicious, and the type and arrangement of the printing are as attractive as possible—but only in the sense that it embodies a rich and ripe exegetical experience. It is a book which invites, and will repay, close study. Writing with the responsibility of one himself engaged in the work of teaching, Dr. Westcott evidently does not wish that the student should have his thinking done for him, so much as that he should be put into the paths which he can follow with most profit, and which will lead him furthest into the inner meaning of the Epistle.

The opening section of the Introduction, which deals with the text, is an illustration of this method. Dr. Westcott gives admirably grouped and selected lists of the characteristic readings of the leading uncials and cursives; but he leaves it to the student to work through these lists and draw out their significance. He might also be encouraged to carry them a step farther, by collecting in the same way the more marked peculiarities of that interesting MS. M., though this is partly done for him in con-

nexion with the allied text of the corrections in MS. 67.

Dr. Westcott rightly remarks that "the genealogy of the early Latin texts has still to be determined with the help of a fuller apparatus." It is well to remember in reading the commentary that where the Old Latin is quoted it is really only one form of the Old Latin—that represented by the Latin columns of D<sub>2</sub> and E<sub>3</sub>. The Vulgate is itself another and peculiar form of the Old Latin. It is not probable that Jerome made much alteration in it; and it seems, as Dr. Westcott remarks, to have had a different author from the translation of the text of St. Paul's Epistles. Yet a third type of text—one contained in the Freising fragments published by Ziegler in 1876 (r)—Dr. Westcott does not seem to notice. This is in practical agreement with the text used by St. Augustine.

In regard to the destination of the Epistle I am glad to see that Dr. Westcott calls attention, as I had myself done some time ago, to the mention of a *συναγωγή Αἰθίων* (*Ἐβραίων*) in the Jewish inscriptions at Rome. He sums up rather in favour of the view that the Epistle was addressed to the Church of Jerusalem "or some sister Church in Palestine dependent upon it." He appears to reserve the possibility that it may have been intended for a society of Hebrew Christians in the Church of Rome. If, however, we believe (as I fully believe) that Dr. Westcott is right in inferring that the letter was addressed "to a definite society"—and that a small one (see p. xxxvi.)—"and not to 'Hebrew' Christians generally," does not this, in fact, exclude the Churches of Palestine? We could naturally address a letter to "the English congregation at Rome" or "to the English congregation at Paris," but not so well "to the English in London," and still less to "the English" of Reading or Oxford. The alternative seems to lie between the body of Hebrew Christians, as distinct from Hellenists in Jerusalem itself, and a small church of Jewish-born Christians in some such centre as Rome. But I do not see that Dr. Westcott meets the difficulties which would arise if the Hebrews addressed were those of Jerusalem. Could it be said that theirs was a Church which "had not resisted unto blood"? Were they likely to have a special interest in the fate of Timothy, or to receive a greeting from a colony of Italians? The writer of the Epistle speaks as if he and Timothy were about to visit them in the course of a pastoral tour (Heb. xiii. 23). Was that the natural way to describe a visit to the "Mother of all the Churches"? There is nothing in the Epistle to indicate that the Church addressed was one of such primary and central importance. Nor when we remember how the hearts of all Jews turned towards Jerusalem and think of their constant pilgrimages to the feasts and to the temple, can we be surprised if the Church in question showed signs of being attracted by the old Jewish ritual. It is true that after the Neronian persecution most of the Roman congregations also must have suffered in person as well as in property. It is possible that one of them may have escaped. We remember that the Jewish quarter was on the farther side of the Tiber, so that a congregation of Christians in that quarter could not



easily be connected with the fire, which was the ostensible cause of the persecution. In any case, I should have some confidence in the negative conclusion that, if the traditional address is right, the Churches of Palestine are excluded and the Church of Jerusalem itself improbable.

On the question of authorship, I cannot help thinking that Dr. Westcott rather over-states the case against Apollos.

"There is not the least evidence," he says, "that Apollos wrote anything, or that he was the only man or the only Alexandrian in the Apostolic age who was 'learned . . . and mighty in the Scriptures,' or that he possessed these qualifications more than others among his contemporaries, or that, in the connexions in which they are noticed, they suggest the presence of the peculiar power which is shown in the Epistle."

It may be replied that the author of the Epistle is not likely to have been otherwise entirely unknown; that the number of prominent persons to choose between is very limited; that Apollos was certainly such a prominent person; that 1 Corinthians would be sufficient to prove that his preaching produced a great effect; and that the hints in that Epistle as to its character would agree well enough with what we find in the Epistle to the Hebrews; and, lastly, that he is the only leading Alexandrian Christian of whom we hear before the fall of Jerusalem. This, however, raises the fundamental question which Dr. Westcott touches on p. lxi., but which I should have been glad to see discussed at greater length. Is the type of teaching in the Epistle really Alexandrian or Palestinian? If the first of these alternatives is negatived, then I am by no means sure that as good a case as any may not be made out for the authorship of Barnabas. The other Epistle which goes by the name of Barnabas need not stand in the way. And Zahn has recently shown (*Gesch. d. Kanons*, i. 301) that, when Tertullian expressly ascribes the Epistle to Barnabas, he has at his back the tradition, not of the Churches of Africa, but, more probably, of those of Asia Minor, with, perhaps—as an extended area is required to satisfy the phrase *receptor apud ecclesias*—the concurrence of those of Antioch and Greece.

Dr. Westcott does not notice (and we cannot blame him for not noticing) the theory put forward by Overbeck in his *Essays on the Canon* (Chemnitz, 1880) that the Epistle to the Hebrews originally had a beginning which has been deliberately removed, and now has an ending which has been deliberately added in order to give the impression that St. Paul was the author. Dr. Overbeck is too apt to expend his real ability and learning in defending paradoxes and perversities; but this theory of his has acquired a somewhat greater importance from the fact that it has been endorsed by Harnack, who accepts it as if it were not only itself firmly established, but ready to be made the premiss for further conclusions (*Dogmengesch.* i. 279, ed. 1), and also in its latter half, at least, by Weizsäcker (*Apost. Zeitalt.*, p. 491). This again raises another fundamental question. At the time when such a change could alone have taken place was the primitive Church so anxious to claim for its documents the names of leading Apostles? Would it not have

been as well content with the name of St. Barnabas as with that of St. Paul?

In taking leave of Dr. Westcott's Introduction I may be permitted to say that it seems to me to be excellently written to scale—if anything, too short rather than too long; that the collections of data in regard to the text are extremely instructive; that the patristic matter especially has been brought together with great fulness and care; and that the comparison of the Epistle with other types of teaching seems to me to abound with fine and true remarks.

The same would be true of the commentary as a whole. If it does not displace Dr. Davidson's little book in my affections, that is not because it does not add to it. It could not help doing this, both by its more elevated aim and by its rich and varied individuality. I shall henceforth use the two books together to check and supplement each other. With them in our hands I do not think that we often need go beyond our own language for an understanding of the Epistle. I must make in Dr. Westcott's case the one reservation, of which I spoke in my first article, of a certain occasional want of clearness. But that is a small matter, compared with the number of delicate, subtle, and penetrating observations which every reader of his commentary will take away with him. I wish that it were more in my power to illustrate these. I must, however, confine the few remarks, which are all for which I have space, to one or two doubtful or debated points.

For the original reading and rendering in Heb. i. 8 we were prepared both by the joint texts of Drs. Westcott and Hort, and also by a paper printed privately by Dr. Hort some years ago. I doubt if the sense ascribed to *τραχηλίζω* in iv. 13 can hold good. The evidence of Oecumenius clearly counts for nothing (see the preceding portion of the note, and compare the excellent note on *τυμπανίζω*, xi. 35, where the Fathers were equally at fault). The action of "pressing down" is the opposite of what is wanted, which must be something to correspond to *γυμνὰ* (cf. *γυμνασθεῖσα καὶ τραχηλισθεῖσα* in one of the parallels aptly quoted from Philo). Mr. Rendall here seems to me to hit the mark when he argues that, from the wrestler's grip on the neck of an adversary, the word came to mean "having another at your mercy." In xii. 13, I quite believe that Dr. Westcott (with Davidson and some others) is right in translating *ἐκτραπή* "is put out of joint." This use is sufficiently attested by Hippocrates. I cannot, however, at all assent to the novel interpretation of x. 20, "a fresh and living way through the veil, that is to say, a way of His flesh." It is only by great straining that the "flesh of Christ" can be described as "a way" for the believer. It surely is not possible to separate *διὰ τοῦ καταπελάσματος τοῦ ἐστὶν τῆς σαρκὸς αὐτοῦ*. This seems to me to give a simple enough sense, as it is explained by Theodoret and Primasius. The passage through the veil is a necessary stage in entering into the divine presence; to which might perhaps be added that for Christ this involved the veiling of his divinity by the assumption of human flesh.

A little while ago, in reviewing Dr. Hatch's *Essays in Biblical Greek*, I broke a lance in favour of the old rendering of *δαθήκη* by

"testament" in ix. 17. Dr. Westcott argues impressively against this. Still it seems to me that the whole balance of the evidence as to usage is altered when we take in the *Testaments of the XII. Patriarchs*. They alone show how easy it is to pay too much deference to the Septuagint; and I greatly doubt Dr. Westcott's theory as to the symbolism of death in relation to the covenant.

"The unchangeableness of a covenant is seen in the fact that he who has made it has deprived himself of all further power of movement in this respect. While the ratification by death is still incomplete, while the victim, the representative of him who makes it, still lives—that is, while he who makes it still possesses the full power of action and freedom to change—the covenant is not of force."

I do not know what warrant there is for this. The dividing of the victims in the primitive custom alluded to in Gen. xv. seems rather to mean on the part of the maker of the covenant; "May I so be slain if I do not keep my word." And in the rite of Ex. xxiv. 3 ff., the sprinkling of the book and the people appears to denote primarily admission to fellowship or communion.

Sometimes, as here, Dr. Westcott appears to me to read foreign meanings into the context; but the passages where this is the case bear but a very small proportion to the vast number which the student will consult with equal pleasure and instruction.

In the copy which I possess of Bishop Lightfoot's *Galatians* (2nd edition, 1866) there are advertised as "preparing," besides "the Epistle to the Philippians" by the same writer, the "Epistles of St. James, St. Peter, and St. Jude," by the Rev. F. J. A. Hort; and the "Epistles of St. John," by the Rev. B. F. Westcott. We know what Bishop Lightfoot has done, and Dr. Westcott has also completed a noble programme; but where are the Epistles of St. James, St. Peter, and St. Jude? That, too, is a work which we would not willingly lose.

W. SANDAY.

## CORRESPONDENCE.

MĀDHAVA AND SĀYANA.

British Museum: March 8, 1893.

On reading Prof. Peterson's letter in the *ACADEMY* of to-day's date, I at once turned to our copy of Burnell's *Vamçabrahmana*; and as I noted that the edition, like many other of that eminent scholar's works was a small one (100 copies only), it occurs to me that possibly other readers of the *ACADEMY* may be in the same position as the scholars of Bombay, and have no copy of the book at hand.

I may mention, then, that Burnell (*op. cit.*, p. ix., note) fully discusses the verse now quoted by Prof. Peterson. He declares, rather magisterially, that

"*bhoganātha* is certainly not a proper name, and never could be taken as such by anyone at all acquainted with Indian practice as regards names."

I may be only displaying my obtuseness; but, after several years' special study of Indian nomenclature, I own that I cannot see why Bhoganātha should not be a name, when Bhogavarman and Bhogavāmin occur as such. Burnell's next observation goes, I venture to think, too far, as he continues:

"It is enough to point out that a single instance

of this word being used as a proper name elsewhere does not occur; it must, therefore, be taken as an attributive . . ."

He might have spoken with equal confidence as to bhogapāla, which the dictionaries give only as an ordinary noun; but it occurs as a king's name (Hamir-Rāsā in *Jour. As. Soc. Beng.* xlviii, p. 250).

*A-propos* of dictionaries, I notice that the verse now re-discovered is cited by Böhtlingk and Roth (*s.v.* bhoganātha) from Dr. Aufrecht's Oxford Catalogue.

As, however, this subject, which is one of no small bibliographical interest to Sanskritists, has been re-opened, I venture to add two observations.

(1) It is a curious coincidence, at least, that there is extant in Ceylon a Sanskrit medical work, the Bhaishajya-kalpa, attributed to a Mayanna Sāyanna, who is called "minister" (*mantri*), and is described as the "crest-gem of the Mahārāja Virapratāpa, who reigned from the Eastern to the Western sea." I have not identified this Virapratāpa; it might be a title of Bukka, of course. The book was partly printed at Colombo in 1885; but I make no apology for quoting a printed book, as the printed Sanskrit literature of Ceylon and South India is practically beyond the reach of most scholars. Whether Sāyana really prescribed for his patron's bodily, as well as his spiritual, health, I cannot of course say; but it would be strange if it should turn out that there is a Ceylon tradition of Sāyana, as there is of Kālidāsa. Let me also note that the form of the name lends some colour to Burnell's suppositions that Māyana is not the real name of Sāyana's father, and that the original form of the name was Sāyanna. The Sinhalese often confuse the cerebral and dental nasals.

(2) It remains desirable that in catalogues and bibliographies the works of Sāyana-Mādhava should be entered under one heading, with necessary cross-references. This was the plan adopted by my predecessor, the late Dr. Haas; and in the supplement to his catalogue, which I am now printing for the Trustees of the British Museum, I propose to adhere to it, and to include in the same heading the Pañcadaśī. CECIL BENDALL.

#### SCIENCE NOTES.

PROF. SCHUSTER will deliver the Bakerian Lecture before the Royal Society on Thursday next, March 20. His subject is "The Discharge of Electricity through Gases."

At the meeting of the Chemical Society, to be held on Thursday next, Prof. Judd will deliver a lecture on "The Evidence afforded by Petrographical Research of the Occurrence of Chemical Change under Great Pressures."

*Studies in Evolution and Biology*, by Mr. A. Bodington, is announced for immediate publication by Mr. Elliot Stock.

M. BERTILLON, whose anthropometric method of identifying criminals has become an established system in France, will give a lecture on this subject at the Anthropological Institute on April 22. The measurements of a given criminal are compared with those of other convicted persons in the prison registers; and although these records contain the measures of tens of thousands of persons, the comparison is effected with great rapidity. The subject is one of importance not only to prison authorities but to those who are seeking deserters from the army and navy.

#### PHILOLOGY NOTES.

PROF. LOTH, of Rennes, has just published the first volume of a *Chrestomathie Bretonne* (Breton, Welsh, Cornish). The present volume,

after an introduction dealing with Old Celtic, gives specimens of Old, Middle, and Modern Breton, and concludes with a glossarial index.

THE annual report of the Society for the Preservation of the Irish Language shows satisfactory results for the past year. Irish is now taught in forty-five national schools, which "passed" 512 pupils, as compared with 443 in 1888, and 371 in 1889. In intermediate schools 273 "passed" in Celtic, as compared with 210 in the previous year. Among other items we note the following. The standing committee of the Royal University of Ireland has recommended to the senate the appointment of a professor of Irish; Prof. Kuno Meyer is conducting an evening class in Irish at University College, Liverpool; the Rev. Dr. B. MacCarthy has sent to press a new edition of O'Donovan's Grammar; Mr. D. L. Faherty, master of the Calla National School, is collecting the Irish folklore among the people of his neighbourhood.

DR. DANIEL G. BRINTON, professor of American archaeology and linguistics in the University of Pennsylvania, has followed up his paper on "The Ethnologic Affinities of the Ancient Etruscans"—which was summarised in the ACADEMY of December 7, and criticised by Dr. Robert Brown, Jun., in the ACADEMY of December 28, 1889—by a second paper, entitled "Etruscan and Libyan Names." Like the other, it is reprinted from the *Proceedings* of the American Philosophical Society, having been read before that body on February 9. After first suggesting that the Etruscan settlement in Italy may possibly be connected with the defeat of the Libyan invaders of Egypt (among whom "Tursha" are mentioned), by King Menephtah II. circa 1300 B.C., he proceeds to compare the names of divinities, of persons, and of places as preserved in Etruscan and Libyan epigraphy. He also prints a list of Libyan personal names from the *Johannis* of Corippus, in parallel columns with Etruscan personal names from Corsen. Here is one example of Dr. Brinton's results. The Etruscan word *clan*, so common on sepulchral inscriptions, and usually interpreted "son," may be regarded as a syncopated form of *kel-an*. Now, in Libyan, *kel* means "household," "those dwelling in one tent." Therefore Etruscan *clan* should be translated "of the family of."

THE forthcoming number of *The Babylonian and Oriental Record* will contain the following articles: "The Deluge Tradition and its Remains in Ancient China," by Prof. Terrien de Lacouperie; "The Origin and Nature of the Pehlevi," by Prof. C. de Harlez; "Did the Assyrians know the Sexes of Date-palms? No," by Dr. O. Bonavia.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, February 20.)

DR. SANDYS, president, in the chair.—Mr. Nixon read a note on the force of the gerundive in Liv. Praef. § 6, "quae ante conditam condendam urbem . . . traduntur." Assuming that some word like "facta" or "gesta" must be supplied mentally, he maintained that "facta ante conditam urbem" could not properly be rendered "before the city was in building" (Madvig, Roby, Donaldson, &c.), or "before the beginning of the building," or "before it was contemplated or thought of," as Kühner seemed to take it. Otherwise we should have to admit as possible sentences like "mortua est Dido ante condendam Romam," or "mortuus est (or conturbavit) adolescens ante soluendam pecuniam," neither of which would be possible without some connexion in the way of intention between some contemplated building or payment and the death or bankruptcy. He considered, therefore,

that "facta ante conditam" referred to facts antecedent to, but not necessarily connected with, the building; "facta ante condendam," things done before, and with an ultimate view to, the building, such as the sending of the she-wolf by Mars to suckle Romulus and Remus, the founding of Romulus' asylum, &c. In fact, he maintained that "facta ante condendam" means "facta ante quam urbs conderetur." He did not think it necessary, as Weissenborn did, to look on "condendam" as an afterthought correcting "conditam," as two distinct classes of events might well be referred to; nor did he agree with him in limiting "facta ante condendam" to events which were "bound by fate to happen before the building of the city."—Mr. P. Giles read a paper on "The Latin Pluperfect Subjunctive and Kindred Forms," of which the following is an abstract: Dr. Stolz's *Lateinische Grammatik* has cleared up many of the difficulties of Latin verb-formation, and set before the general reader the results of the linguistic investigation of many distinguished philologists. But there are few Indo-Germanic languages which present greater difficulties to the philologist than Latin, and no part of Latin grammar is more difficult than the question of the origin of the moods and tenses; hence, after all, a great many forms are still unexplained, or explained in a way which can hardly be regarded as satisfactory. A number of the forms are said, no doubt rightly, to be aorist forms: *fazim, capim*, &c., are optatives of the *s*-aorist; *fazo, capso*, &c., are its subjunctives. But Dr. Stolz evidently despairs of forms like *amasso, amassim, prohibessim, ambissim* (*Lat. Gr.* 2 p. 374). Of these he says no more than that they doubtless belong to the aorist. He hardly attempts to explain the forms and why *-ss* appears in them. It seems to me that an entirely different theory of the genesis of the Latin pluperfect subjunctive and of these forms will perhaps explain them more satisfactorily. It is universally admitted that the Latin forms in *-bam* and *-bo* are composite and not simple forms; why should not *legissem, amassem, amassim*, &c., be also composite forms? May they not consist of an infinitive, followed by the optative of the substantive verb? The ordinary active infinitive in Latin—*vivere, dare*, is now admitted to be an old locative; *vivere* = Skt. loc. \**jivasi*, not the dative *jivāsi*. But the *i*-suffix is often not attached to the locative. This happens most frequently in Skt. in *-an* stems, but Joh. Schmidt has shown that the same thing happens in Greek and Old Bulgarian in the *-os* stems as well—*εσθ*, in *αλες* = \**alFeoi* = *alei* (*Kuhn's Zeitschrift*, xxv. 25; xxvii. 306). More recently Schmidt (*Pluralbildungen der Indo-G. neutra*, p. 305 n) shows that such forms occur also in Sanskrit, as *kāśōdas* in Rg. Veda i. 65.6. It is not impossible that some forms in *2nd* which are ordinarily classed as genitives or accusatives may really be locatives without suffix from *-os* stems (cf. *K. Z.* xxviii. 22, 261, 407). Thus there is no difficulty presented by a locative from an *-os* stem without a locative suffix; and hence \**leges* may stand alongside \**legessi*, later *legere*, and \**turbās* alongside *turbāsi*, later *turbare*. Is it possible that, as has been suggested to me, these old forms are still preserved in *infinitas* and *suppetias*? The form of the second part of the compound *-sem* requires a word of explanation. In Vedic Sanskrit there are two forms of the singular of the optative: (1) a monosyllabic form, *syām*; (2) a disyllabic form *siyām*. To *syām* corresponds the Greek form *εἴην* = *εἴην* (Brugmann, *Griechische Grammatik* 2 § 12, p. 29), to *siyām* corresponds the Latin form *siem* = *siyēm*. But Latin as well as Sanskrit may have had the shorter form \**syem*, and this would regularly become *sem* as \**syuyō* becomes *uō* (Stolz 2 § 63, 2, p. 303). *Leges* = *sem* becomes *legissem*, according to the rule that *e* in a closed syllable becomes *i* (Stolz 2 § 8, p. 256). Parallels in other languages, if they will not help to prove an hypothesis, will at any rate support the probability of a particular line of development. As it happens, there are exact parallels to this suggested formation of the Latin pluperfect subjunctive in the Baltic branch of the Indo-Germanic family. The Lithuanian and Lettic so-called optative is formed by the combination of an infinitive form (in this case the accusative supine) with the optative of the substantive verb = *gūva*, as Lith. *suktum-bi-me*, "we would draw"; *kgbotum-bi-te*, "hang you." In Lettic



the forms are much more corrupted; and though in the earlier history of the language forms very closely resembling the Lithuanian are found (in Dressel's *Litt. Gr.*, A.D. 1885), the modern forms simply add the personal endings to the supine form. In the same way, for the middle voice the pronoun is added directly to the supine *raktū-s*, &c. (Bielenstein *Lettische Sprache*, § 449). This shows that passive forms like *turbassitur*, and infinitives like *impetrassere*, are not necessarily of any great age, and need not even pre-suppose a very early existence for the forms *turbassim*, *turbassem*, &c. The meaning of the form is in Lithuanian: (1) that of a genuine present optative; (2) a tentative statement like the Greek optative with *ἄν* (Schleicher, *Litt. Gr.* § 107; Kurschat, §§ 1092-3, 1367-8). In Lettic it expresses, besides the optative meaning, an hypothesis the fulfilment of which is improbable or impossible (Bielenstein, §§ 492, 494, 618). The similarity in form and meaning between the Latin and the Baltic formations is thus very striking. On this hypothesis forms like *turbassim* are easily explained. In the plural the optative had, as usual, the short forms *turbas-sim*, &c. These were later transferred to the singular, just as in the simple verb *sim* supplants *siam*. The forms in *-sem* in like manner passed over to the plural, so that two complete sets of forms are developed exactly as in *ἄνθεος* and *ἄνθος*. Dr Stolz's own explanation of *stare* as originally an aorist indicative—(8)-*στη-α* has seemed to many a hard saying, though phonetically the change is perfectly possible, and the alteration of meaning is not without parallel. To those who doubt, it will perhaps seem more feasible to explain *sta-rem*, *mon-rem*, *audi-rem*, as forms like *sta-bam*, *mon-bam*, and the old *audi-bam* (Stolz, § 113, p. 376). *Es-(sem)* would be a root noun in the locative without the *i* suffix; *lege-(rem)* a similar noun with it. This hypothesis also explains the length of the *e* in the last syllable, for which Stolz and Osthoff have to call in analogy. It seems to me that there are not facts enough to draw a certain conclusion either way. Forms like *amasso* still present a difficulty. They may be, as Brugmann and Thurneysen suggest, the same as the Celtic *s* preterite; but, by calling in the rarer Celtic forms to help in the explanation of Latin, the philologist is always in danger of explaining *obscurum per obscurius*. May there not be here a case of proportional analogy—*faxim* : *fazo* = *amassim* : *amasso*, to which language furnishes many parallels?—Mr. Giles further suggested the following etymologies: (1) *consul*. Compare with this Zend *hāvō*, "protector, lord." The corresponding Skt. form *\*sāras* does not occur. The Latin equivalent of this would be *\*solas*. Thus *con-solas* = "joint protector or lord," which gives us the two ideas contained in *consul*—(a) supreme magistracy, (b) collegiality. *Basul* = "outside protection, outlaw." *Præsul* is not connected with these, but with *Sa'i* and *Sa'io*, the *præsul* being originally the leader of the *Sa'ii*. (2) *culpa*. *ul=*, and hence the original form would have been *kūpa*. Cp. with this Skt. *krpana*, "Elend" (Grassmann), Zend *χραπστρα*, "wicked" (applied to heretics). The original and more concrete meaning is, perhaps, preserved in the Lithuanian *kliptūti*, "mit schiefen Füßen halblahm gehen" (Kurschat). (3) *uallis*, *ἤλις* (*Fālis*). These words, perhaps, come from a root *vēn* or *ven*. If *vēn*, *uallis* comes easily, cf. *sātus* from *\*vē*. As in the Elean dialect *v* appears as *ā* there is no difficulty in any case. The assimilation to the suffix *-li-s* would be parallel to *σάλα*, Ionic-Attic *σάλην* from *σάλλα* (Meyer, *Gr. Gr.* § 65). Skt. *vanam*, "wood," is from the same root=*ven-o-m*, and so also Lat. *venor*, "practise the woodland craft." *Vēnā-frum* is like the Skt. *vanam*. In Zend *vanam* means "a tree." For this change of meaning compare English *holt* with German *holz*; Eng. *wood* with O.Ir. *fid*, "tree"; O.H.G. *witu* "holz." For the change of meaning in Latin *venor* of Lithuanian *medis*, genitive *medžio*, "tree," but *medžiūklė*, "the hunt," *medžiūjis*, "I hunt." (4) *Raudus*, *rūdis*, *rūdis*. (a) Festus says *rudus* vel *raudus* significat rem rudem et imperfectam. nam solum quousque raudus appellatur postea . . . in aestimatione censoria aet infectum rudus appellatur. The popular etymology connecting it with *rudis* affects its later meaning.

*Raudus* meant originally "a huge mass" (*rūdus* is the popular form, cf. *Clodius* and *Claudius*), and is the same as the Skt. *\*rōdas* only used in the dual *rōdast*, "the two worlds, heaven and earth." The word is made feminine by being personified into the wife of Rudra, cf. Latin *Venus*, originally neuter. (b) *rūtus*, more frequently plural *rūdera*, is exactly the same in form and meaning as Skt. *rōdhas* "(1) Wall, Schützwehr, (2) Steiler Abhang" (Grassmann); both go back to a form *\*rēudhos*, Skt. *√rudh* = "shut in, hinder." (c) *rūdis* is from another root, Skt. *rudh*, "wachsen, spriessen" (Grassmann). Hence *rudis*, like the German *Sprossling*, (1) is used = "rod, switch, shoot of a tree," and (2) becomes adjectival = "immature, not full grown." These forms, along with *gaudeo* = *γηθew*, &c., show that Brugmann's statement that original *dh* in the middle of a word before and after *r*, before *l*, and after *u* and *u* becomes *b* (*Grundriss* i. § 370), requires limitation to cases where *r* and *l* appear. (5) *ῥητή*, *ῥηξ*, *ῥηξος*. *ῥηξος* = Skt. *vāhas*, explained by Sāvana in three out of the five instances in Rig-Veda as *stūtra*, "hymn of praise." With this another *vāhas* = *ῥηξος* was confused. Ebeling (*Hom. Wörter*) shows that the Greek words had *F*. To the same root belong Lat. *uāgio*, *uāgius*, &c. (6) *ῥαβες*, *μελλῖραβες*. From the same root, with another suffix, as Skt. *vīras*, Lith. *vīgras*, Lat. *uir*, &c. This seems more probable than Brugmann's derivation (Curt. *Studien* iv., 1.155). The form with *ai* is probably a hyper-Dorism, as *ῥαβες* occurs (Herodotus ix. 85). The word was applied to the men between twenty and thirty years of age. As Plutarch and Hesychius are the principal authorities for the compounds, it is not surprising that *F* has disappeared. The old connexion with *ῥηξ*, *ῥηξ* (hence "those who might speak in the assembly") has two difficulties—(a) only Spartans over thirty years of age were admitted to the assembly, and (b) none but officials were allowed to speak in it.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, February 22.)

W. O. H. CROSS, Esq., in the chair.—Miss Florence Herapath read a "Time-Analysis of 'Philaster,'" showing that the action of the play required four dramatic days, with intervals of uncertain length between Acts II. and III., and between Acts IV. and V.—Mr. Leo H. Grindon, in a paper on "The Figurative Language of 'Philaster,'" was inclined to think that the play should be attributed to Beaumont solely. He urged that the figurative language, though opposite and timely, yet scarcely removed from the trite, would show that for imagery, founded upon natural phenomena and occurrences, Beaumont was much more indebted to books and to hearsay than to personal observation. In this we have a very marked difference from Shakespeare, nine-tenths of whose best is a record, in reality, of his own experience. But, of course, we do not ask the author of "Philaster" for what he never had the chance of acquiring, owing to his not being familiar with country life. Most of the similes are the most ancient of figures; but many, being really good, though old, never become antiquated, and perhaps it is man's duty to pass them on. The figurative language of "Philaster," though suitable and expressive, is of the kind ordinarily termed "stock." The author discloses little or none of that delectable command of the analogies and harmonies of nature which, according to Plato, is the characteristic of exalted genius. He gives us nothing very different from his predecessors. The reader is never struck by the subtlety or the poetic richness of an image met with for the first time. He moves as through the galleries of a mansion, where there is plenty to entertain, and where the company, if not lofty-minded, gives him much, in the way of incident, to note and reflect upon. But the pictures upon the walls, and any music he may catch the sound of, offer no novelty and convey no new inspiration. The visit may be a pleasant one, notwithstanding.—Mr. John Taylor, in "A Few Notes on 'Philaster,'" said that the coarseness, of which we find examples in most of the Elizabethan plays is not intended by the writers to interact, as in modern instances, on the reader or spectator, but simply to raise a laugh. Nor do we find in Elizabethan literature in general that sys-

tematic pandering to lubricity which is so deadly to all righteousness in the godless aestheticism of the modern school. Defiling of souls, disorder in marriage, and shameless uncleanness are not presented to be imitated, but to be avoided. Though the vagabonds of the earlier plays may trespass on the purlieus of virtue for spoliation's sake, there is no graceless design on the part of the authors to level the ramparts between good and evil. There is a pagan and mythological figurativeness in the Elizabethan drama; but the loutish and lumpy bestiality of a Corydon, and the insolent abasement of human nature to its lowest sensual cravings, are only exhibited in contrast with the higher forms of the same nature. It can also be shown that, in the play under consideration, although mention is made of church, altar, penance, pilgrimage, prayers, and dropping of beads, the whole play is a piece of paganism, as confessedly fatalistic as any Greek drama in the unwinding of its plot.

ARISTOTELIAN SOCIETY.—(Monday, March 3.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. G. F. Stout read a paper on "Association Controversies." He criticised, at some length, the theory of association by similarity and association by contiguity, advocated by Bain, and also the theory of identity, advocated by Steinthal, Ward, and Bradley, which he considered was to be preferred to it, but still inadequate. The real parting of the ways which lead respectively in the direction of routine and of creative construction is not to be found in the distinction between association by similarity and by contiguity, but in the distinction between what he called relative and simple suggestion. The explanation of the flow of ideas given by English associationists is utterly inadequate, because it neglects the Herbartian doctrine of apperception.—The paper was followed by a discussion.

FINE ART.

THE PAINTER-ETCHERS.

THE etched work of Rembrandt—the greatest, without question, ever done in the world—has fortunately been seen by the real student so often that it is unnecessary in the pages of the ACADEMY to do much more than name the fact that what is roughly speaking about one-third of it lies open to inspection at the exhibition of the Royal Society of Painter-Etchers. The prints belong to Mr. Seymour Haden, the society's president; and he has arranged them as nearly as may be in order of production. And, though the serious student of etching will not need to require that more shall be said than I have just now indicated as to the virtues or characteristics of the great classic of the art—a master whose work has long been charged with authority—a double purpose is yet served by the display of Mr. Haden's collection of Rembrandts: first, the public itself is likely to discover some attractiveness in the very announcement of such a display; and second, the young etcher, the incomplete etcher, or this would-be etcher, is likely to find, upon the wall of Rembrandt's silent reproof for extravagance, for conventionality, for merely mechanical labour, for mere prettiness, and silent encouragement to the practice of an art which shall combine learning with ease, and flexibility with style.

In the gallery of the Painter-Etchers the lover of the masters will be drawn pretty soon to an examination of the work of three of the younger men—Mr. Strang, Mr. Frank Short, and Mr. O. J. Watson. Each of these artists makes to the exhibition a contribution of an ample kind. Mr. Strang, it is possible, is represented even more variously—as to theme—than he was represented last year, though we cannot assert that in the course of a single twelve-month there is any marked technical progress; nor do we feel sure that Mr. Strang desires

that there should be—so pre-occupied is he with what he presents that life is hardly long enough to permit him to be quite equally busy with the question of how he presents it. Intensity, we think, is his chief characteristic, and a certain naïveté, by no means incompatible with humour. In art, he has studied especially Rembrandt and Legros; and in life, the poor of London. Hence—not to speak of him, on the present occasion, with greater detail—the plates of “The Salvation Army” (No. 261)—in which the spiritual and the hideous are strangely and subtly wedded—“The End,” a half-grotesque but powerful tragedy (No. 249); “A Soup Kitchen” (No. 52), which, with a great deal of Mr. Strang’s own, recalls a little also a Legros of ten years since, “Le Repas des Pauvres”; and—to make an end, before the number of interesting prints is, by any means, exhausted—“The Preacher” (No. 275), with its Knox-like earnestness and narrowness, and its touches of admirable humour.

Mr. Frank Short exhibits in several mediums—in mezzotint, in aquatint, and in pure line. To the daintiness and precision and freedom of his art, it has often already been a pleasure to bear witness. Roughly speaking, his Cornish etchings, though good, are not so admirable as those to which he was prompted by his enjoyment of the flat landscape of Rye. With the remark that in one or two instances the boat-drawing (in which Mr. Whistler excels) seems to us a little wanting in subtlety, we shall pass them by, to concentrate ourselves on that which is entirely admirable. In that class we put one aquatint, two pure etchings, and a drypoint. The aquatint is “Rye Pier” (No. 47). Nothing could be more daintily gradated; nothing could be more poetic and more serene. The etchings are “Low Tide: the Evening Star” (No. 97) and “Rye Port” (No. 304)—both of them as engaging instances as it is possible to see of the pleasure with which this artist’s eye follows the line of a delicate distance and remote horizon. The drypoint is No. 20. It is called—what, indeed, it truly represents—“A Wintry Blast on the Stourbridge Canal.” In its intended dreariness it is one with a print which Mr. Short has previously shown, “The Nail Makers.” Both of these are part, we understand, of the execution of a scheme for recording certain features of the district which abuts upon—nay, is almost a portion of—the Black Country. The work of Mr. C. J. Watson is not as obviously charged with feeling as that of Mr. Short, and it makes no pretence to the intensity which is the note of Mr. Strang; but it is often quite admirable in its selection of line, in firmness, in frankness, and in purely technical skill. One or two Dutch subjects are very good; but the thing among Mr. Watson’s contributions which appears to us to have the fullest unity, the greatest simplicity, and to be the most without fault, is the plate entitled “Bosham Mill Bridge” (No. 2). What it shows is the small bridge over that which is presumably a very small channel. Behind it, certain masts of almost unseen coasting boats rise against the sky, and there is the suggestion of a great flat land—of a wide though a just now invisible distance. But “Campden, Gloucestershire” (No. 13) is hardly less excellent, and is quite as immediately engaging.

Time and space compel us to indicate within narrower limits the remaining work to which it is essential to call attention. Among etchings of the more elaborate kind—of the kind at least in which not very much is left to the imagination of the spectator—Mr. Edward Slocombe’s deserve notice. His “Grande Place, Antwerp,” is the most considerable, and it is by no means the least spirited of his works. Mr. David Law’s “Richmond Castle, Yorkshire”

(No. 74)—a favourite subject with Turner, who painted the northern Richmond at least thrice—is an exceedingly elaborate and painstaking, and, to many, a very attractive rendering of picturesque form and of atmospheric effect. It would be foolish to deny its merit. And similarly, whether one likes or does not like the special method in which Mr. Axel Haig addresses himself to his work—that work, a laboured transcript of a particular place, rather than a swift suggestion of it—it would be ungracious and unfair to emphasise only that which may be unwelcome in a plate so assuredly clever—not to say impressive—as “The Transcript of Burgos Cathedral” (No. 16). Indeed, a measure of freedom greater than that which Mr. Haig is wont to employ displays itself in this print. The splendid hammered iron-screen is treated by Mr. Haig with exceeding skill. Mr. Charles Robertson has works which approve themselves to the public—“the small plate,” as he calls it, of “Dover” (No. 44) is a very favourable example of his art. Mr. Wilfred Ball’s “After Sundown, Venice” (No. 12), is a pretty and dainty etching. Mr. Mortimer Menpes sends several Thames prints, which we do not notice further, because they have been seen before. It is London, too—and sometimes London below bridge—that has interested Mr. Herbert Marshall. Mr. Farrer’s best subject is “Pensive Evening” (No. 109), and his work here is essentially poetic in feeling. Mr. May has some good frank sketches. Mr. Dalgleish’s little figures and Mrs. Merritt’s portrait of Mr. Leslie Stephen are worth looking at with care. Colonel Goff, Mr. Francis Walker, and certainly Mr. Percy Thomas are in their different ways delicate and refined. Elaboration—which they do not seek—cannot go further than in Mr. C. W. Sherborn’s book-plates, of which the best—and it is indeed excellent—seems to us to be that whose impressions rest within the covers of the volumes of the fortunate Mr. Frederick Stibbert.

FREDERICK WEDMORE.

#### LETTER FROM EGYPT.

Luxor: February 23, 1890.

SHORTLY after the date of my last letter I paid a visit to the Island of Sehel, midway between Assuan and Philæ, where Mr. Wilbour was employed in copying two inscriptions of considerable historical importance.

The southern end of this island, as is well known, is a perfect treasure-house of hieroglyphic texts, incised upon the granite rocks and boulders. The island was, from early times, the sanctuary of the deities of the Cataract, before its holiness and fame were superseded by the later attractions of Philæ. Most of the inscriptions face a ravine in the south-western part of the island; and, led by this clue, we discovered the site of the ancient shrine, the central object of pilgrimage to the pious Egyptian of Pharaonic days. Fragments of the sandstone *naos* are still lying on the ground among the *débris* of the old sanctuary. By the side of them is a stele of the age of Thothmes III., still perfect; and at what was once the back of the chapel is a long inscription, accompanied by sculptures, apparently of the Ptolemaic period. In the neighbouring village of Sehel I found stones which had come from the ruined sanctuary, and bore the cartouches of Ptolemy Philopator, showing that the shrine had been repaired or enlarged in his reign. I also copied a stele of the same epoch, which had been built into the wall of a native house. The conversation which followed the completion of my task was characteristic. Bakshish being demanded, I asked to whom the house belonged? “Gadfar,” was the reply. “Where is Gadfar?” “He is dead.” “How

can I give bakshish to a dead man?” I enquired; and the logic of the argument was accepted as irresistible.

North of Sehel, on the western bank of the river, I discovered the site of another sanctuary. It is marked by a large boulder of granite, which commands an extensive view, and is close to a modern Sheikh’s tomb. The latter is about a couple of miles south of the Qubbet el-Hawa, underneath which Sir Francis Grenfell disinterred a series of ancient tombs. The rock is covered with hieroglyphic invocations to Khnum, Sati, and Anq, the deities of the Cataract; and the remains of a chapel of sandstone lie round about it. Among these are a broken stele, which mentions “the land of ebony,” and a seated statue in a barbaric style of art, which has on the back an inscription in unknown characters.

An old road leads westward from the sanctuary to some quarries, where I found the remains of tombs of the Roman period. The dead were buried under the shelter of the rock in rectangular coffins of terra-cotta, which resemble troughs with lids. A cairn of loose stones was piled over them, surrounded with a circle of stones. In some instances I found the name of the defunct cut in the rock above the tomb. Almost all the names are Greek or Latin, like Sokrates and Marius, though the names of the fathers are Egyptian.

One of the pilgrims to the sanctuary was a certain scribe and captain of the archers, named Thoth-m-hib. The same individual has left a memorial of himself in Sehel; and I discovered another very curious record of him on a rock in the western desert, about three miles to the north of Assuan. Here he describes himself as “divine prophet of the temple of Pa-Khnum.” The inscription is accompanied by a drawing of five magnificently equipped dahabiahs, and a sort of small boat below them. Five men are rowing the foremost dahabiah, above which Thoth-m-hib is represented as walking with a crooked stick in his hand, an Assyrian cap on his head, and a strange kind of cape over his shoulders, while a naked slave follows with an umbrella, and a dog runs by his side. A giraffe is standing in one of the dahabiahs. Two hippopotamuses are depicted on one side of the inscription, and two ostriches on the other, a long-horned gazelle being above them. The position of the ostriches seems to indicate that they were found in the locality at the time, though the giraffe was being imported from some district further south.

Unfortunately it is impossible to fix the date of Thoth-m-hib; but on the summit of a cliff on the western bank of the river a little to the north of Kom Ombo, we found a similar *graffito* in honour of the prefect Rekh-mâ-Ra, whose tomb at Thebes is familiar to Egyptian tourists. Here the inscription is accompanied by the delineation of a donkey, of a dog pursuing a long-horned gazelle, of another dog facing a gazelle, of a man leading a horse, and of a boat or dahabiah. Opposite the cliff are some quarries, where we discovered the cartouches of Apries carved in large size on the rocky wall. Not far off is a tablet with a Coptic inscription in fifteen lines with a Kufic text underneath, the letters of which are in relief. There are a few hieroglyphic *graffiti* in the neighbourhood, and the words “Alkimios, the twelfth year,” in Greek characters.

Mr. Greville Chester had informed me that inscriptions were to be found on a line of rocks on the western bank south of Heshân, and about four or five miles north of Silsilis. We accordingly spent a day examining them. They were especially plentiful at the corner of a *wadi*, which seems to be nameless. Besides hieroglyphic and hieratic *graffiti*, I copied a large number of Greek inscriptions, some dated in the reign of “Ptolemy, the son of Ptolemy,



and Queen Bareniké," while a few belonged to a pre-Alexandrian age. As the writers describe themselves as paying "a vow," it would appear that the place was accounted sacred. One of the inscriptions, dated in "the second year," states that Artapates—whose name reveals his Persian origin—had been appointed *stratēgos* or general. The most important part of my discovery, however, consisted of six Phœnician inscriptions, the authors of which offered their prayers to Isis, Horus, and Khnum. One of the names occurring in them is Abed-Nebo, the prototype of the Abed-Nego of the book of Daniel. The rarity of Phœnician inscriptions in Egypt adds an interest to this discovery. Besides the Phœnician inscriptions, I also came across a short Karian *graffito*, and a twice-repeated Kypric text. On one occasion the latter was accompanied by what look like Hittite hieroglyphs. Can it be a bilingual?

The inscriptions are accompanied by multitudes of animals and birds, some of which are drawn with considerable skill. Men and boats also occur frequently; and the drawings are found not only on the rocks near the river, but also inland in the *wadis*. The drawings are of all ages. As we have seen, the inscription of Rekh-mā-Ra shows that some must belong to the time of the XVIIIth Dynasty, while others are evidently of very recent origin. But I have convinced myself that Mr. Petrie is right in holding that many of them go back to a prehistoric epoch before the introduction of writing. The weathering they have undergone would alone show this. On the famous inscribed rock of El Qab, for instance, there are drawings of animals by the side of which the accompanying hieroglyphic texts of the VIth Dynasty look quite modern. Above Heshān, again, the animals most commonly represented are the giraffe, long-horned gazelle, and ostrich, the hippopotamus, elephant, and ox occurring more rarely. Though the gazelle is still found in the neighbourhood, the presence of the giraffe implies wooded plains in place of the arid desert which during the historical epoch has extended almost to the water's edge from Edfu southwards, while the absence of the ostrich from the hieroglyphic syllabary indicates that it had become extinct in Egypt when the latter was formed. The earlier drawings have reminded me forcibly of the Bushman paintings on rocks now in the possession of Miss Lloyd. The animals are drawn with the same degree of spirit and in similar attitudes, the delineation of the human figure being in both cases immeasurably inferior. It is well known that the Bushman race once extended further to the north than is now the case, while history shows us the Egyptians pushing the native races further and further towards the south. The drawings on the rocks seem to be connected with the cairns and circles of stones which cover the summits of the cliffs from the neighbourhood of Heshān southward. These "rude stone monuments" deserve a careful examination. Major Ross has found worked flints in the great desert behind Kom Ombo at the foot of the mountains, and Mr. Petrie picked up a water-rolled palæolith on the hills behind Edfu.

At Esneh I found the base of a granite column with the cartouches of Ramses II., now used for mooring purposes. As it has come from one of the two temples which once stood at Esneh, we may see in it an evidence that Ramses II. was a builder here as in other places in Egypt.

By way of a conclusion to my letter I must draw attention to an ostrakon from Karnak which I have acquired, and which is unlike any other I have ever seen. The text upon it runs as follows: "O my lord Isidoros, come and bring me the commentaries (*λέξεις*) on

the first book of the Iliad for which I have asked you." The potsherd has survived, but where is the manuscript to which it refers?

A. H. SAYCE.

Luxor: Feb. 28, 1890.

P.S.—I feel myself obliged to add a postscript to my last letter, as since posting it I have made a discovery of too great an importance for Egyptian archaeology not to be made public at once. The tomb and mummy of Amenophis IV., the "Heretic King" of Egyptian history, have been found at Tel el-Amarna. It is from thence that the cuneiform tablets about which so much has lately been written have really come, not from the place falsely indicated to me and others as the locality in which they were found. The tomb has proved a second pit of Dér el-Bahari to the antiquity-dealers of Ekhmim, by whom it has been worked. Now that it has been despoiled of the precious objects it once contained, they have condescended to inform us of its exact position. On my way down the Nile I hope to visit it, and see if the inscriptions upon its walls are still serviceable for science.

The mummy of the king has, unfortunately, been torn to pieces. The fragments of a royal mummy which were offered for sale at Luxor two years ago were derived, not from the opposite cliffs of Thebes, but from the capital of the Heretic King. The beautiful objects of ivory and alabaster which have lately been in the market of "antikas," the bronze rings and enamelled porcelain which bear the cartouches of Amenophis IV. and the solar disk, the delicate glass and bracelets of solid gold which have been offered for sale to travellers, have all come from the desecrated sepulchre. The discovery, unfortunately, took place at a time when an attempt was again being made to put in force the law against the sale and exportation of antiquities—with the inevitable result that the discovery was concealed, the objects found were dissipated, broken, or hidden away, and information invaluable to the historical student irretrievably lost. When will it be understood that, whatever may be the advantage of protection in commerce, free trade in antiquities is indispensable for archaeological science?

More than one mummy has been found, and the discovery of the royal tomb has, I am told, led to the discovery of others. We shall see.

A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

WE are now in what may be called the thick of the spring exhibitions. No less than seven open next week: the thirty-ninth annual exhibition of pictures by continental artists (including works by Profs. von Uhde and Liebermann) at the French Gallery in Pall Mall; the twenty-sixth annual exhibition of cabinet pictures by British and foreign artists, at McLean's Gallery, in the Haymarket; Messrs. Tooth & Son's exhibition next door, where may be seen Joanowitz's latest work, "The Story of a Battle"; sketches of London, by Mr. Herbert Marshall, at the Fine Art Society's; a collection mainly of French pictures, at Messrs. Dowdeswell's; a series of water-colour drawings, by Mr. E. Wake Cook, entitled "Two Years' Work in the Sunny South," at Messrs. Vokins', in Great Portland Street; and a painting of the House of Commons steeplechase of last year, by Mr. G. D. Giles, at Mr. Mendoza's, in King Street, St. James's.

THE Society of Antiquaries has resolved to raise a research fund, the interest of which shall from time to time be applied towards the expense of excavations—such as those formerly carried on at Silchester and Wroxeter—or in

such other modes of advancing knowledge as the council may think fit. A total capital sum of £3000 is asked for, of which £1750 has already been promised.

It is stated that Mr. Henry Tate, of Streat-ham, has offered to present to the National Gallery about sixty modern pictures of the British School, on the condition that they should be housed without unnecessary delay in Trafalgar Square. The donation, which is of the total estimated value of nearly £90,000, includes Sir J. E. Millais's "The North-West Passage" and "The Knight Errant," as well as several fine examples of Mr. Alma Tadema, Mr. Orchardson, Mr. Hook, Mr. J. B. Davis, &c., Crome, Constable, and Linnell are also represented, as also some of the most promising of our younger artists.

IN his paper, read at the Society of Arts this week, Mr. James Orrock made more than one practical suggestion for the ampler representation of British art in the National Gallery. Without presuming to interfere with the exercise by the director and trustees of their discretion in the expenditure of the annual allowance, he suggested that bequest (unless express provision were made to the contrary) should be considered as intended for the purchase of works of our national school. And in lamenting the inferior rank somewhat stupidly assigned by the academic mind in England to the art of the water-colour painter, Mr. Orrock urged that the display of the Henderson bequest of Dewint's and Cattermole's in a more prominent and better lighted apartment than they now occupy would tend to encourage a truer appreciation of water-colour art, and even the bestowal upon the nation hereafter of further examples of the masters of a practice in which the English are easily first.

THE fourth annual conference of the Camera Club will be held on Thursday and Friday next, in the theatre of the Society of Arts, under the presidency of Capt. W. de W. Abney. Apparatus, pictures, and lantern slides will be exhibited; and several important papers will be read by Lord Rayleigh, Capt. Abney, Mr. T. R. Dallmeyer, and others.

ON Tuesday next there will be sold at Christie's the valuable series of sale catalogues (mostly priced and noted) formed by Mr. George Redford; and also the art libraries of Mr. Redford and the lately deceased engraver, Thomas Oldham Barlow.

AT a special meeting at the London Institution, on Friday next, March 21, at 8 p.m., Mr. G. Collingwood will read a paper on "Ruskin and Reynolds: their Theories of Art."

AT the meeting of the Aristotelian Society on Monday next, March 17, there will be a Symposium on the question of the relation of the fine arts to one another, in which Mr. B. Bosanquet, Mr. E. W. Cook, and Mr. D. G. Ritchie are to take part.

MESSRS. BOUSSOD, VALADON & Co., of the Goupil Gallery, have been appointed fine art publishers to the Queen.

#### THE STAGE.

##### "HAMLET" AT THE GLOBE.

THE performance of "Hamlet" at the Globe Theatre does not meet with much favour from criticism; and it is notorious that, while it is not an easy thing to make a great success in "Hamlet"—we mean in the principal part—it is quite difficult to actually fail in it. So rich are the opportunities, so sustained the interest, so willing is the public generally to be pleased with that which is essayed! And the present performance, all round, need not be described

as a failure. Mr. Benson's own performance seems moderately creditable. It appears even to aim to be ingenious; but the ingenuity of it is within but narrow limits. Has Mr. Benson the gifts that are absolutely necessary for the higher interpretation of the part? Has he poetry, imagination, grace, ease, and sense of rhythm? Well-disposed as we were to him from his performance in "A Midsummer Night's Dream," we doubt much if there is revealed in him the great tragic actor of the future. Is he not, rather, a university man who has taken pains?—one who is more or less of a scholar, and who labours, most praiseworthy, to be an artist? Mrs. Benson plays Ophelia; and her appearance in the part is, we fear, but another instance of the assertion of the principle of domesticity upon the stage.

The actor who represents the King does indeed little, actively, to recall Mr. Willard; but we cannot pay him the compliment of asserting that he does much to make us forget him. Mr. Phillips—destined, I am told, to be known in another art than that of the theatre—displays intelligence as the Ghost; and Mr. Weir knows how to play the First Gravedigger; Miss Ada Ferrers is a handsome Queen; and there can be nothing but praise for Mr. Benson's intelligence in casting for the part an actress who will at least sustain the theory for which Mr. Wilson Barrett must have the first credit—he it was who asserted, at the Princess's, that Hamlet's mother could not have passed the age of possible comeliness.

#### STAGE NOTES.

MR. BEERBOHM TREE will go on a provincial tour during the vacation at the Haymarket. It is now ten years, we are reminded, since Mr. Tree last travelled in the provinces. He was then very little known.

WE are glad to hear that Mr. Irving's next production at the Lyceum will be a new poetic play by Mr. Hermann Merivale.

MR. HERMANN VEZIN, supported by Miss Olive Stettith, has lately been repeating at the Grand Theatre, Islington, his fine performance in Mr. Wills's "Man o' Airlie." Mr. Vezin has likewise appeared, at the same theatre, as Shylock.

THERE will be no part for Miss Julia Neilson in Mr. Sydney Grundy's new play at the Haymarket; but the lady is engaged, we hear, for Mr. Buchanan's piece which is to follow Mr. Grundy's. Mr. Fernandez will, it is understood, be seen in the first production.

MR. AND MRS. ERNEST PERTWEE announce a dramatic and vocal recital, next Wednesday afternoon, at the Steinway Hall. Mr. Pertwee's dramatic recitations are allowed to be those of a graceful elocutionist, with a strong sense of humour and of pathos; while as a singer, and a teacher of her art of singing, Mrs. Pertwee deservedly takes high rank.

#### MUSIC.

##### RECENT CONCERTS.

MR. HAMISH MACCUNN's Cantata, "Bonny Kilmeny" (op. 2) was performed last Saturday at the Crystal Palace under the direction of Mr. Manns. The opera number shows that this was an early effort of the composer's. In reviewing the vocal score about a twelvemonth ago, we referred to the clear form and melodic charm of the work, and can now add that the orchestration in places is highly effective. But the succession of quiet movements in the opening part of the work is scarcely satisfactory, while the epilogue—the words from a poem by Dr. Moir—forms an anti-climax. The libretto, telling the story of the beautiful maiden Kilmeny, is based upon James Hogg's "Queen's Wake."

The most pleasing numbers of the Cantata are the tenor solo, "Her brow was like the lily flower," and the soprano solo, "I have come from the land of love and night." The vocalists were Mme. A. Larkoom, Mr. E. Lloyd, and Mr. Norman Salmond, who all sang well. The Crystal Palace choir did fair justice to the choruses. The work, which takes an hour in performance, was well received. Mr. MacCunn was called to the platform. The Cantata was preceded by the same composer's clever Overture, "Land of the Mountain and the Flood." The unfinished Symphony in B minor of Schubert's was splendidly played, and the concert ended with the closing scene for soli, chorus, and orchestra, from "Die Meistersinger."

The Royal College pupils gave an orchestral concert at the Prince's Hall, Piccadilly, on Monday evening. The members of the band, under Dr. Stanford's direction, gave a very good account of themselves in Dr. Mackenzie's interesting Ballad, "La Belle Dame sans Merci" (op. 29). Miss P. Fletcher played Brahms' difficult and ungrateful Concerto in B flat (op. 83) with considerable skill, but excessive energy. Of the four movements the Andante is charming, and the Hungarian Finale is bright; but the first two are dry. It was scarcely the right work for a scholar. The choir, under the direction of Mr. Forster, sang two well-written Madrigals, by Lilian Blair-Oliphant (ex-student) and Godfrey Pringle (exhibitioner). The former was the more effective of the two. The programme included a Scene from a MS. Opera by G. Pringle.

This, however, we were unable to hear, as a performance of Bach's Concerto in D minor for two violins, interpreted by Mme. Néruda and Dr. Joachim at the Monday Popular Concerts, tempted us across the road to St. James's Hall. One might travel round the globe, but nowhere could a finer interpretation of the old master's work be heard. The executants were recalled at the close, and repeated the Largo. Mlle. Janotha, the pianist, gave such satisfaction with the Chopin Polonaise in F sharp minor that she returned to the platform and played the Chopin Funeral March. Mme. de Swiatlowsky's fine, well-trained mezzo-soprano voice was heard to advantage in a Handel Aria from "Rodelinda," and in a song by Dargomizsky.

A concert was given by Mlle. Janotha at St. James's Hall on Tuesday for the Arabella Goddard Testamental Fund. Into the reasons why a pianist who at one time occupied a prominent public position should require help we do not propose to inquire. One thing seems clear: Mme. Arabella Goddard is in want; and, from a letter written by her, she is most thankful to Mlle. Janotha for all the trouble she has taken on her behalf. The concert itself may be briefly described. Beethoven's Triple Concerto for pianoforte, violin, and violoncello, with orchestra, was performed by the concert-giver with the able assistance of Dr. Joachim and Signor Piatti. The work is somewhat of a curiosity. It was last given, we believe, in 1882 by Sir C. Hallé, at one of his Symphony Concerts. One cannot fail to recognise the hand of Beethoven, but it is little more than a *pièce d'occasion*. The three soloists played exceedingly well. The concert opened with Henschel's "La Gondoliera," charmingly sung by Mr. and Mrs. Henschel. Songs were contributed by Mmes. Redeker-Semon, Mary Davies, Antoinette Stirling, and Patey, and Miss Liza Lehmann. Mlle. Janotha played a Clara Schumann Romance, a Gavotte of her own, and, for an encore, Beethoven's variations on "God save the King." The Royal Amateur Orchestra, of which the string department is excellent, was under the direction of Mr. George Mount. Mr. Frantzen was the accompanist. J. S. SHEDLOCK.

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